

The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE
INTERESTED IN DRAWING and *the* ALLIED ARTS

HENRY TURNER BAILEY

EDITOR

September to June inclusive.

\$1.50 a year, in advance.

VOL. VII

DECEMBER, 1907

NO. 4

Entered at the Post Office at Worcester, Mass., as second class matter, August 17, 1903.

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Published by THE DAVIS PRESS, Worcester, Mass.

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WISH Y' A MERRY CHRISTMAS!

BULLETIN

The January number will contain reproductions in color from drawings of common subjects by the pupils of Miss Annette J. Warner of Fitchburg.

Several other very successful teachers of the difficult topic—model and object drawing—will contribute to the New Year's number.

Mr. Turner will describe and illustrate the making of the Melon Basket.

Miss Ora Strange will tell about teaching Landscape Drawing.

Mr. Bailey will contribute a booklet on Pictorial Drawing.

The year is going. Let it go.
The new will better be, I know;
And I will help to make it so.

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No. 4

THE CHRISTMAS STORY.

A LONG time ago there lived a very great King named Caesar Augustus. He was so great and so powerful that he thought he ruled the whole world. Anyhow he made up his mind to find out just how many people he did rule, and to get every one of them to give him a quarter of a dollar for being so great and so good a King! So it came to pass in those days that there went out a decree from Caesar Augustus that all the world should be taxed.

In a distant province of his great empire there lived a peculiar people whose country was called Palestine. These people were proud of what their fathers and grandfathers and great-grandfathers had done and were careful to keep records of everything. They had kept family records for so long that nobody could tell just when they began to keep them. No man ever forgot to what family he belonged nor in what town he was born.

When Caesar's census man began to think about making his list of the people in Palestine he remembered what a peculiar people he had to deal with and he concluded to do a strange thing. Instead of going from house to house and from place to place as census takers do in our day, he made every man go to the town where he was born and register his name there. Just imagine what a bother that would be in America—everybody to pack up and travel to the place where he was born to tell his name to the census taker! Well it made busy times in Palestine nineteen hundred and seven years ago. People all over the country made up little bundles of food and clothing and started off for the place where they were born. Most of them had to walk, for there were no railroads or electric cars in those days, but some of the more fortunate ones rode donkey back.

In this country of Palestine lived a carpenter named Joseph, with his wife Mary, in a town called Nazareth, but he was born in Bethlehem, seventy-five miles away to the south. Joseph owned a donkey. When he heard about the plans of Caesar Augustus and his census taker, he did up his little bundle, got his donkey ready for Mary to ride, and early one fine morning, taking the halter rope in his hand, off they started for Bethlehem town.

At first they enjoyed the fresh air and the bright sunshine very much. There were no flowers blooming along the way for it was winter. There were no birds to sing to them, but their own hearts were glad, for they loved each other dearly, and loved God for His goodness, and loved their native land full of towns and farms and friends. But the journey was long and they grew tired, and to make matters worse, when at last they reached Bethlehem, late at night, they found the hotel already full of people. Joseph begged to be let in. He told the keeper how far they had come, and how much his wife needed rest. Wasn't there room for Mary? He and the donkey could manage somehow. No, there wasn't room for even one more, there was no room for them in the inn. Meanwhile Mary had slipped off the donkey and was kneeling upon the stones of the street, praying. She could go no farther. "You can go to the stable and sleep there on the hay," the inn-keeper shouted from his chamber window. "That will do," said Mary, "that will do," and to the stable they went.

* * * * *

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And along towards midnight they were startled by the most wonderful thing human eyes ever saw. For, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David, a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host praising God and saying, Glory to God in the highest, and on earth peace, good will to men.

While the shepherds watched and wondered the music grew fainter and fainter as the heavenly host went back to heaven. The glory of the Lord went with them until it looked like only a new bright star in the great sky.

Now the city of David was Bethlehem, close by, just upon the hill there above them; and when the shepherds could think to speak, the first words they said were, Let us now go even unto Bethlehem and see this thing which is come to pass, which the Lord hath made known unto us. So to Bethlehem they went.

The town had a great wall around it, and at night the gates in the wall were shut. The shepherds came in haste to one of the gates and pounded on the door with the butt-ends of their crooks so loudly that the dogs in the street began to bark. "Let us in," they said, "to see the Wonderful Child." "You may come in," replied the sleepy porter, "but there is no wonderful child in this town. What do you mean?" The shepherds told the porter the vision. "Come to think of it," said he, "I did see a bright shooting star a while ago. It seemed to hang in the air a moment over there in the direction of the inn."

The shepherds rushed to the inn, and aroused the landlord. No, he had seen nothing, he knew nothing about angels or new born children. Why should he be disturbed in the middle of the night? But just then his wife said "I was awakened just after midnight by singing. I looked out the window, but could see no one. But right over our stable I saw a ball of fire in the sky making the night as bright as day." "We will look in the stable," said the shepherds.

To the stable they went, and there lying in a manger, with Mary his mother, and Joseph, they saw a new little baby, so sweet, so beautiful, that they knew at once that He was the Wonderful Child.

* * * * *

Out in the desert to the eastward of Palestine there were other men who had seen a moving star that night, and some time afterwards they came to Bethlehem to find the Wonderful Child. The star which they saw in the east went before them, till it came and stood over where the young child was. When they saw the star they rejoiced with exceeding great joy. And when they were come into the house they saw the young child with Mary his mother, and fell down, and worshipped him; and when they had opened their treasures they presented unto him gifts; gold, and frankincense, and myrrh, the gifts of the wise and wealthy to Kings. And Mary kept all these things and pondered them in her heart.

It is the picture of this little child, Jesus, which all the great artists have tried to paint; but no one ever painted him half so wonderful as he was. It is the birthday of this little child which is celebrated all over the round world at Christmas time, with lights because the star told of his coming, with songs because angels sang at his birth, with gifts because the wise men gave gifts to him, and because the Wonderful Child himself was God's gift to us—a gift of love.

Men have almost forgotten the great King who wanted all men to give him a gift, but men will never forget the night when the King of Kings gave his gift to all men.

HENRY TURNER BAILEY

North Scituate, Mass.

FREEHAND LETTERING FOR WORKING DRAWINGS

WORKING sketches and mechanical drawings require lettering; script titles upon them are out of keeping and unworkmanlike. Such lettering should be done free hand, following the uniform practice of professional draftsmen. The specialist trained in the art of mechanical drawing will need no instruction in this subject, but lack of knowledge of useful devices places the average grade teacher at a disadvantage when the time comes for this work in her classroom. The following suggestions are written for such teacher. They seek to offer a simple alphabet, teachable in a lesson or two, together with a few rules of procedure which make for success in its practical application.

It is premised that the letters presented lack the niceties of proportion of those used by the professional, but the grade teacher will not be critical on this score and will willingly forego elegancies of form so long as the alphabet is suitable to the few brief lines of text which are required of her pupils from time to time. She will be satisfied to omit from her instructions, insistencies on minor differences in letter heights and widths, and will be pleased if the titles produced by her charges do not by tipsy leanings, give a bibulous gaiety to an otherwise staid and proper working sketch of workbox or bookshelf.

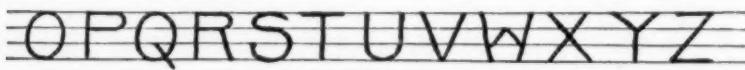
THE ALPHABET

Fig. 1 shows the alphabet which is recommended. The style is what is known as "Gothic," and is to be distinguished from "Roman" by the absence of shading and of ceriphs—the small cross strokes at the end of the lines. No small letters ("lower case," the printers call them) are shown, as it is not necessary that these be employed in any title in elementary school work; capitals made of different sizes, for different lines, will be all sufficient for drawings made in the grammar grades.

The alphabet is constructed throughout so that the principal divisions in the letters occur at points one-third the height of the line. Thus the cross-bar of the A is one-third up, that of the H is one-third down, while the B, E, F, G, P and R follow the same rule. Attention is also called to the fact that the point of connection of the oblique lines of the K, M, N, W and Y falls in each



ABCDEFGHIJKLMN



OPQRSTUVWXYZ

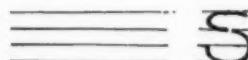
FIG. 1



123456789

2776

FIG. 2



S

FIG. 3

FIG. 4

case, on a spot, distant from the top or bottom of the letter, one-third of its height.

The letters shown are all of equal width (with the exception of I). This is to simplify instruction. In a more elegantly formed alphabet, one which followed the rules of fine lettering, the letters would vary very considerably in width, but for classroom practice the standard letter is wisely made within an oblong measuring two units wide and three units high. This oblong may be widened if desired, but if made much narrower will cause certain of the letters to appear distorted and unsatisfactory. In addition to the alphabet, the numerals are shown of the same general proportions (Fig. 2).

TEACHING THE ALPHABET

In teaching the alphabet it is well to place it on the blackboard, of good size, and with the four horizontal construction

lines, shown in red or other colored chalk, Fig. 1. The pupils should rule on slips of practice paper three or four sets of similar construction lines, each set having the four lines an eighth of an inch apart from one another, (Fig. 3). These lines should be ruled entirely across the paper, but it is to be remembered that only in practice work are such guides to be used. When actual titles are to be lettered, a single line, marking the lower edge of the letter is all that is necessary. The device which serves to furnish an upper guide line, without such line being drawn, will later be explained.

The trial paper once prepared with its series of guide lines, the pupils should be instructed to draw the letter H. Their attention is to be called to the fact that this stands as a type of all the other letters. It is to be drawn by making a firm vertical stroke, followed by a second stroke two-eighths of an inch to the right, that is, at a distance two-thirds the height of the letter. The cross-bar is then to be drawn one-eighth of an inch down from the top.

The pupils should letter a row of H's striving to make the vertical lines truly vertical, and the width of the letter just two-thirds the height. They should then be shown that the M, the N and the U may similarly be constructed by first drawing the verticals and then adding the connecting lines. These letters they should practice, taking care that the vertical lines of the U are not drawn so as to touch the base line but stop sufficiently far up to allow the connecting curve to be introduced.

The E, F, L, P, R, and T should next be studied, the vertical line being made first in each case, and the horizontal lines second. The curves of the P and R should be added after the horizontal lines have been made, with a caution similar to that given in the case of the U, not to extend these lines so far that the terminal curve cannot be introduced. The letter B may

now be taught, its construction following that of the letters R and P.

Next the letters A, J, K, V, X, Y and Z should be practiced. None of these offer any difficulty. The X crosses in the middle and the emphasis in all the letters composed of oblique lines is to be placed upon the necessity of securing an equal slant on either side. As an aid to this, the pupil may, in practicing the A and V, make in the first few cases a very light vertical line through the center of the letter, as a guide. This should be discontinued after the idea of equality of slant has been gained.

Other than the I, which needs no particular mention, no straight line letter now remains save the W. This it will be seen differs from the M, in that its sides slant. This slant should be slight, or the letter will look weak and unsatisfactory. In practice it should be made by drawing the two outside lines first. The pencil should then be placed at the top of the angle which connects them, (which the pupils must take care to locate midway between the slant lines), and the left of the two short lines drawn with a downward stroke. The right should then be added.

The curved letters beginning with the O should now be taught. The first two or three O's may be constructed within an oblong of the same proportions as that of the H, the vertical lines which indicate the width, being just touched in, in lightest possible fashion. The letter should be made by drawing the left-hand side first, from top to bottom, following this by the right-hand curve, also to be drawn from above down. A row of O's thus drawn may be translated into Q's, by the addition of a short straight line to each letter.

The C should be practiced, as was the O, by striking the left hand curve first and completing the letter by two short curves, one above and one below. The D should be made by drawing the vertical line first and then completing the letter with a semi-

circular curve struck on the right-hand side. The G may follow with the left-hand curve struck as a semi-circle, completed by the addition, first of the horizontal line, and then of the vertical.

Nothing now remains but the S. This is best drawn in two movements. The first stroke all but completes the top of the letter, the pencil stopping midway along the horizontal bar which forms the center of the curve, (this point is shown by the break in the line, Fig. 4). The letter is finished by drawing the lower curve in one stroke, as if one were about to complete a circle; the curve, however, stops on the guide, one-third up from the base line.

No special analysis is needed to enable one to teach the numerals, (Fig. 2). Only the 5, 6, 8 and 9 call for particular attention. In the case of the 5 the short stem is to be drawn first and the curve second. The 6 is to be made by drawing the left-hand curve first, and the right-hand curve from above down. The 8 should be made as was the O, the upper part being completed by two opposing curves, and the lower part then drawn in similar fashion. The 9 is the 6 reversed, but it will be better to draw the left-hand curve first, and the larger curve on the right, second.

Emphasis is to be placed in teaching the alphabet following the sequence which has been suggested. The teacher will find the labor of instruction far easier if the letters are taken up in the order recommended, rather than the customary fashion of drawing all of them several times over, beginning with the letter A. The pupils should be taught that there are a certain number of strokes necessary to the making of each letter, and that these strokes are always to be made in the same order. The letters, in other words, are to be pieced together instead of being completed by continuous lines.

After the first practice lesson or two, the pupils should be required to redraw the alphabet beginning with H as before, but

using this time only a top and bottom guide line. In order to drive home the proportional relation of the parts, the teacher will be wise to draw upon the blackboard, various unfinished letters and require the class to indicate where, for example, the cross bar of the A should fall, or that of the E, or how wide an O should be made, or a K or W. The third step in practice is to draw the alphabet once more, this time in proper sequence of letters, using a guide line above and below.

PRACTICE

The class is now ready to put its knowledge into practice, and should print a number of simple words of three and four letters, like Man, Plan, Box and Soap, emphasis being laid by the teacher upon the fact that in spacing the letters, one-quarter the width of the letter is to fall between it and the preceding letter. Longer words in groups should next be drawn, as "Working Drawing," "Plan and Elevation," "Full size scale," etc. In connection with these the pupil should practice printing his name.

Following this exercise the class should be taught to print lines, some one-quarter of an inch, others three-sixteenths, and one-eighth of an inch high. The method of forming these smaller letters should be precisely similar to that noted in the case of the larger alphabet. Care must be taken that the pencil used is well sharpened, and that the relative space between the letters is preserved.

TITLES

Titles for working drawings made in the elementary school, should for the most part be of the simplest description. Three lines of lettering will, as a rule, suffice to give all the necessary information. (Figs. 8, 9, 10 show typical examples.) The title should say what the drawing is, what is its scale and who made it; date and class may also be given if one so desires. There follows

a description of a device which will enable a class teacher to have such a statement correctly placed upon a drawing at a minimum expenditure of time and effort.

It is assumed for illustration that it is desired to letter a title (See Fig. 8) worded as follows: Book Rack, Scale 1-4, John Smith, Class B. The wording of this title it will be well to arrange in three lines of different sized letters. The words, "Book Rack,"

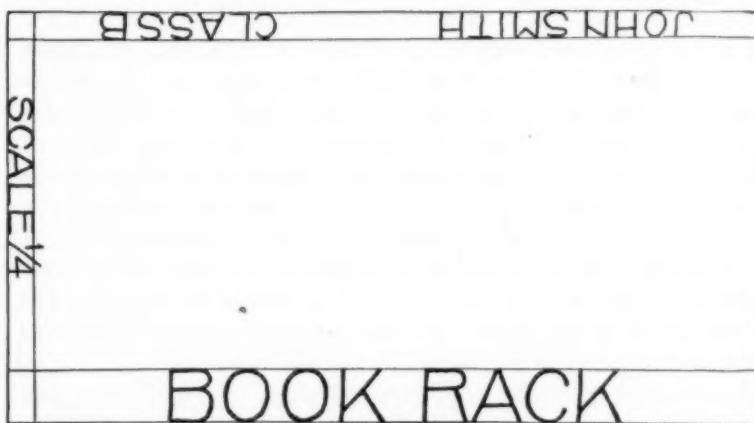


FIG. 5

2777

as the most important may be made on the top line a quarter of an inch in height. "Scale" may well come on the second line, one-eighth of an inch high, and the name and class on the third line, also one-eighth of an inch high.

The pupil should be provided with a piece of paper with square edges, as a sheet from a small pad. This he should rule with lines on three margins, (Fig. 5) so that one line shall be one-quarter of an inch from one edge, and the two other lines shall similarly be ruled one-eighth of an inch from

the other edges. Turning this paper so that the quarter-inch space is at the bottom, the pupil should carefully print the words "Book Rack" in the marginal space (Fig. 5), using the edge of the paper as the bottom guide line for the letters. Having completed this he should turn the paper so that one of the eighth inch spaces is at the bottom and should similarly print the word "Scale 1-4," being careful to note that the numerals of the fraction are to be kept vertical, and are to be separated by a line having the same slant as the right-hand stroke of a capital V. In practice it will be better to draw the slant line before the numerals are made.

The paper should now be turned once more, and the pupil's name and class lettered on the third edge, a space of some three-quarters of an inch being left between the name and the word "Class"; this will serve to extend the bottom line, and make the title slightly wider at the bottom than at the top. (Fig. 8.)

With this copy as his guide the pupil is prepared to letter his drawing. If two views only appear in the latter, these were better arranged so that the title may go above the drawing and in the center of the sheet. If there are three views a convenient space for the title will offer above the side view. In any event, explicit direction should be given to the pupil as to where the title is to fall and the teacher by a sketch upon the blackboard should indicate about where the center of its lower line should be. Each member of the class will then mark such center upon his own sheet with a dot. Inspection of the individual sheets having assured the teacher that this dot has been rightly placed, the class should then be instructed to rule through it, a very faint horizontal line. This guide line may extend some two inches either side of the dot and should be so light that the slightest touch of a rubber will erase it. One-quarter of an inch above this line and parallel with it, a second line should be ruled as a guide for the word "Scale." This need not extend more than an inch either side of

the middle. One-quarter of an inch higher, a third line some three inches long and parallel with the others should also be drawn (Fig. 6).

The paper with the lines of the title, is now to be placed one-eighth of an inch above the lower-most guide line, with the first letter of the "name", and the last letter of the "grade," at equal distances either side of the dot which marks its center. This will

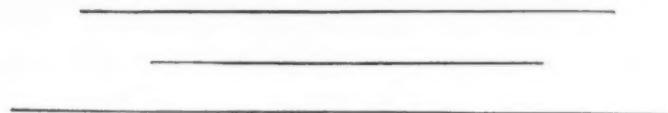


FIG. 6

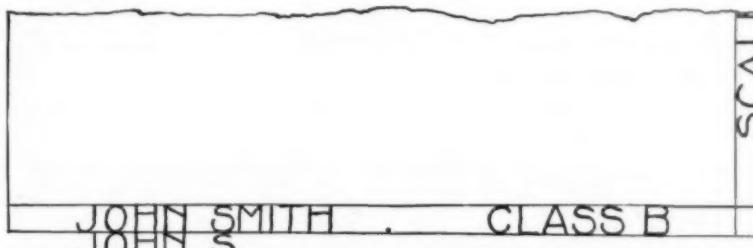


FIG. 7

2778

be the more readily done if each pupil measures the distance between the extreme ends of the lettered line, finds the center and marks it, and then places this mark directly above the dot already made on the guide line. (Fig. 7.)

With the paper so placed the pupil has a space exactly an eighth of an inch high in which to letter, while immediately above is the text he is to copy. This copy he should now make with care. Having finished his first line he should turn his copy slip so that the words "Scale 1-4" fall one-eighth of an inch above

his second guide line, and should so adjust the copy that the first and last letters of the second line are equally distant from the corresponding letters of the line below. (Fig. 8.)

The second line is now to be copied as was the first, and after its completion, the third may be similarly lettered by turning the trial slip, and arranging it one-quarter of an inch above the upper guide line. The adjustment of the ends of the upper line with the ends of the lower line should be looked to as before.

With the third line lettered the title is complete. If the guide lines have been very lightly drawn they may be left without

BOOK RACK

SCALE $\frac{1}{4}$

JOHN SMITH

CLASS B

FIG. 8

2779

erasure; if not, a touch or two of the rubber will serve to take off the projecting ends, but no attempt should be made to clean between the letters. Indeed the less rubbing done the better.

ADDITIONAL PRACTICE

The device which has been thus reviewed has been found in practice to be highly satisfactory. It enables the least experienced pupils to accurately locate and space titles, as the doctors say "by first intention." If, however, the class teacher be dubious as to success, she may more certainly insure it, by having her pupils letter a title or two complete on a trial sheet, before approaching the finished drawing.

There remains a word to be said about the alphabet which has been offered. In the simple form in which it appears (Fig. 1)

it is adequate for all the work of the elementary class room. One, however, who desires to experiment with it will find it full of interesting possibilities.

Instead, for instance, of making the letters two-thirds as wide as they are high, they may be made of width equal to the

GLOVE BOX
FULL SIZE
PHILIP ROSS OCT. 9, '07

FIG. 9

2780

height or exceeding the height. This latter proportion will give a letter like that shown in Fig. 9. Another possible variation may be made by leaving small breaks in the parts which compose the letter, as shown in Fig. 10. This if carefully done will give an attractive lightness and sparkle to the line. Fig. 10 also

FOOT STOOL
HALF SIZE
ROY FOSTER 5TH GRADE

FIG. 10

2781

shows the use of emphasized capitals, attention being drawn to the first letter of each important word, by making it slightly larger than the rest of the line.

A further interesting change in the standard alphabet, may be developed by curving certain of the vertical lines. This is shown in Fig. 11, where in addition to the slight break in the construction lines already described, a number of the letters (A,

H, K, M, N, Q, R, U and W) have had the upright lines curved, while others (E, F, L, and Z) have had their horizontal lines changed as indicated. With the latter alphabet memorized and

ABCDEFGHJKLMNOP
QRSTUVWXYZ

FIG. 11

2782

at command, titles of quite a professional appearance may be devised (Fig. 12). It would be interesting to carry the subject further, and take up the still more varied and attractive letters known to the practical draftsman, but this would require

PLAY HOUSE
1 INCH = 1 FOOT
GUY MANN. GRADE 8
SHEET 2 - NOV. 1927

FIG. 12

2783

re-analysis of the entire alphabet and a lengthy study of letter proportion. Such study cannot be undertaken here, but must be reserved for some future article.

JAMES PARTON HANEY

Director of Art and Manual Training
New York City

STUDIES IN LINE

THE STRAIGHT LINE IN BORDERS AND GEOMETRIC FORMS

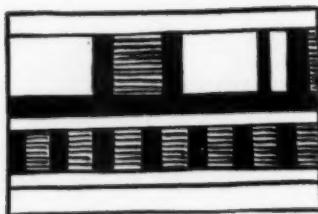
THREE is a certain dignity and strength in designs based on the straight line that no amount of graceful curvature can give us. Indeed, the curve that most nearly approaches this line—such as that of Egyptian and Greek art—contains to the fullest extent spring and vitality; this, continuing in a nearly straight line for its greatest length and terminating at base and top in an abrupt curve, finds its counterpart in Nature in the goldenrod, lily and flag, and in all tapering leaves. This line will be developed next month.

These examples of the straight line, gathered in the broad field of historic ornament, show the endless possibilities of interesting design with the use of rectilinear forms exclusively. In plate one are grouped a number of such designs. Very attractive borders may be made on the principle of horizontal and vertical spacing, developed in black, white and gray, or two colors and black or white. The "interlocking patterns" of Assyrian and Moorish tile-work are excellent for darned-work on huckabuck. Plates two and three show broken and continuous frets. These may be simplified for borders or panels or adapted to stencils. Plate four shows the same motif developed by different nations. Such designs are admirably adapted to wood-burning or simple carving. Marquetry designed during the middle ages is given in plate five; plate six is one of the beautiful old inlaid pavements in Rome, dating from about the twelfth century. It offers many suggestions for patchwork.

It is needless, perhaps, to add that all such ornament that has borne the test of time is full of suggestion to the modern craftsman, who finds there an unfailing standard by which to establish his own taste.

ALICE B. MUZZEY

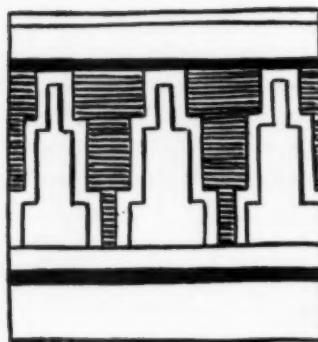
The Horton Studios
Buffalo, New York



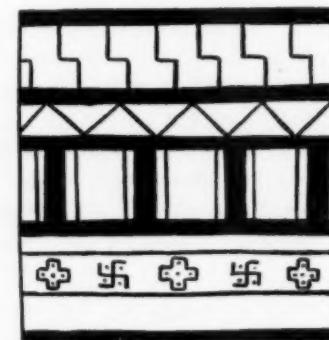
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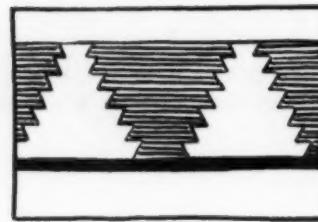
Egyptian Tomb Decoration



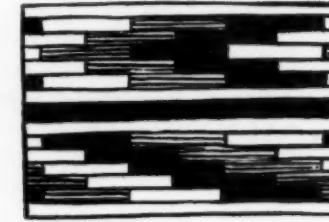
Assyrian Tiles



Greek Vase Design



Moorish Glazed Tiles



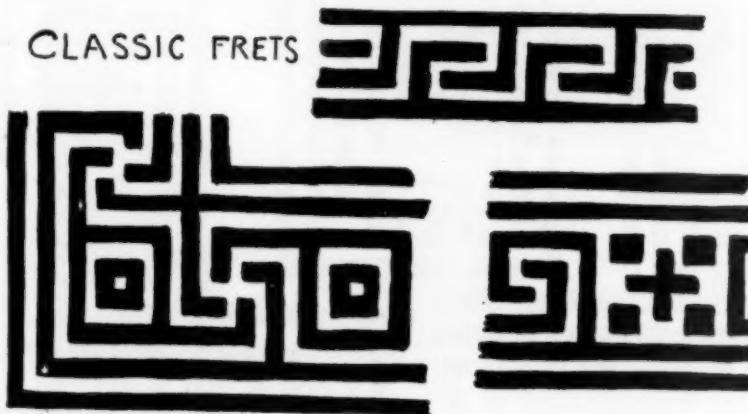
Wood Mosaic - Middle Ages

2785

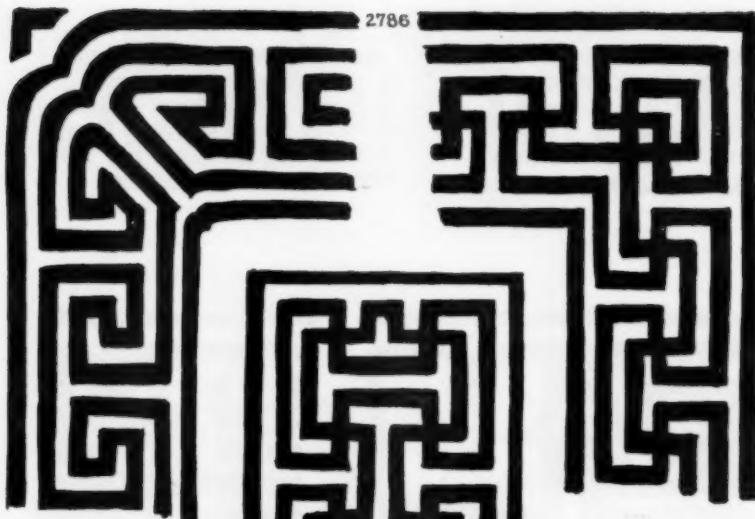


The Louvre - Paris

CLASSIC FRETS

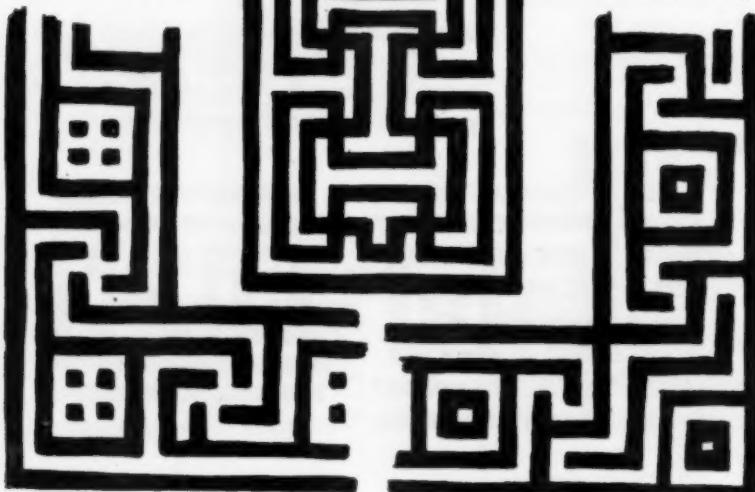


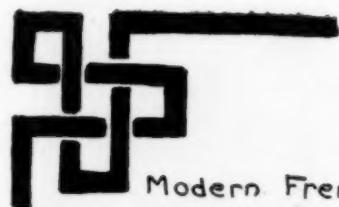
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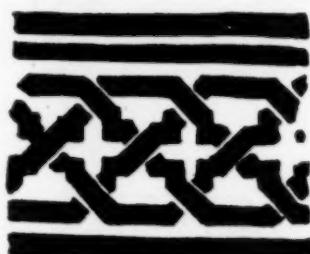
Chinese Frets

Greek Fret

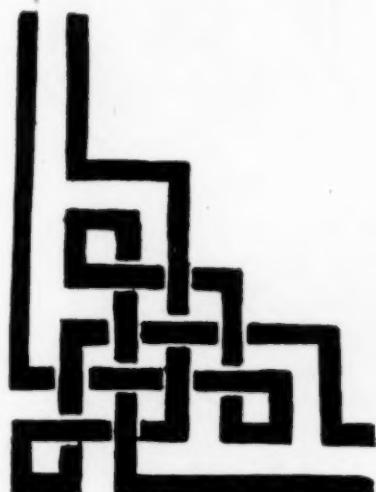




Modern French

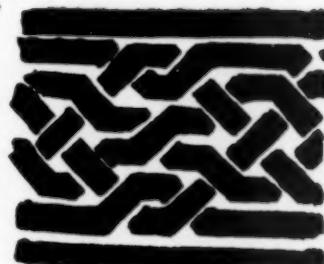


Italian Renaissance

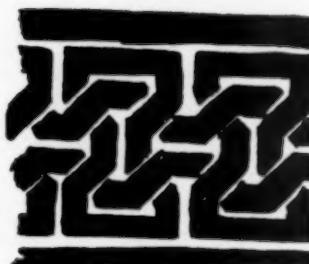


Modern French

2787



The Alhambra
Granada

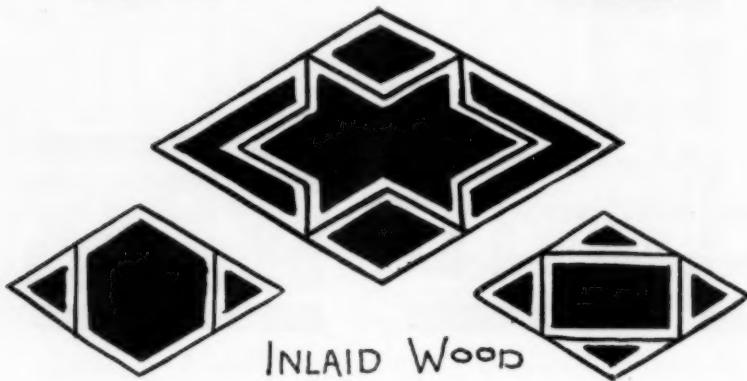
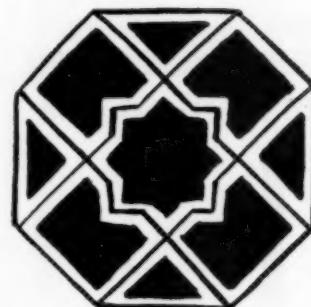
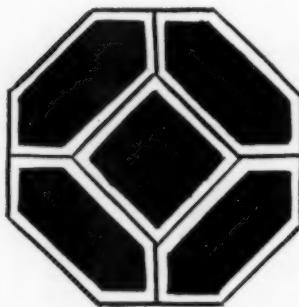
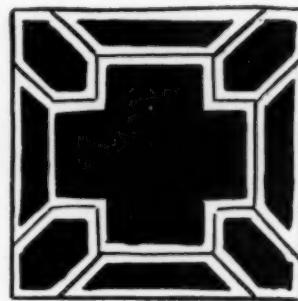
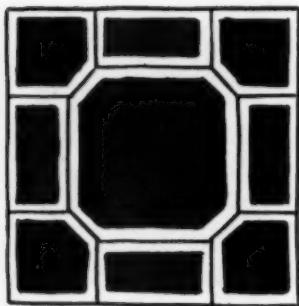


The Alhambra

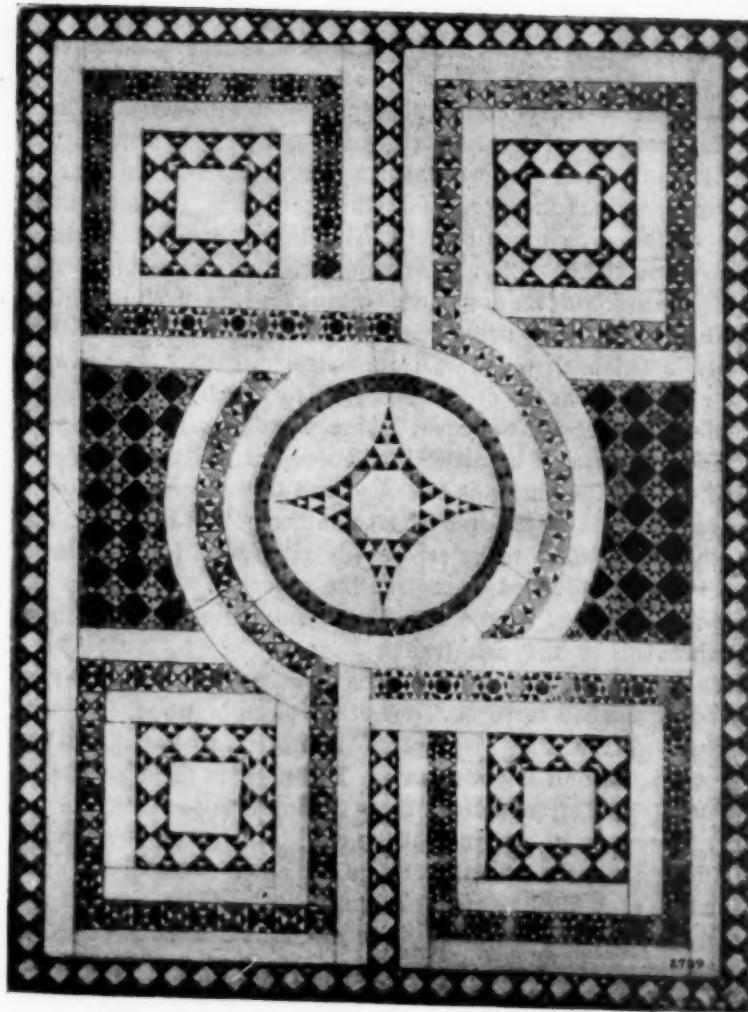


The Alhambra

2788



INLAID WOOD



A SCREEN

A three-part screen was desired and a visit to the principal stores of the city did not bring to light anything which seemed attractive. So the following screen (Fig. 1) was evolved. It has fulfilled very satisfactorily the desires of its designer along practical lines. It has been a pleasing object with which to live.

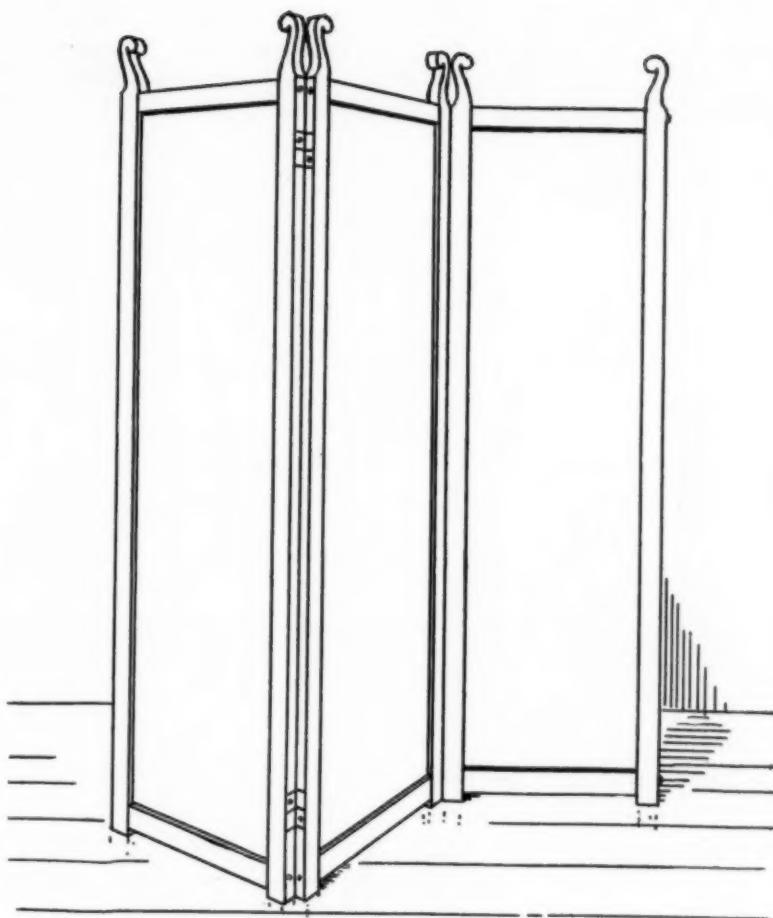
Each section of the screen is composed of two frames, the outer frame of oak (Fig 2) which is the visible wooden part of the screen, and the inner frame of white pine (Fig. 3) upon which is tacked the covering of burlap. The dimensions of the frame are given on the sketches. The details of the joints of the oak frame [together with the design used on the top] are given in Fig. 4.

The visible frame has a quartered oak face. To secure this cheaply, a two-inch board of plain oak was bought and sawed for the right thickness of the strips. This outer or oak frame is rabbeted to receive the inner frame with its burlap covering.

The inner frame is made of soft wood properly jointed and braced. On it the burlap is stretched and tacked, one color used to cover one side of the frame and another color being used on the other side. The tacks are readily removable from the soft wood when it is desired to replace the covering. The heads of the tacks are placed on the edge of the inner frame so that they are concealed by the oak frame.

Each joint of the oak frame is mortised and drawn tight by a round headed stove bolt. A small piece of wood, inserted and glued (See W Fig. 4) prevents the nut from getting out of place when the bolt is withdrawn. These joints themselves are not glued. This arrangement allows the frame to be readily taken apart and permits of a change of the covering on the inner frame.

The holes for the bolt heads in the outer edges of the end sections are each filled by an oak button, glued in place, projecting beyond the frame. The other holes are not filled as those bolts are to be removable for changing the covering. A flat oak button might be used if desired, but would be marred when it became



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Fig. 1

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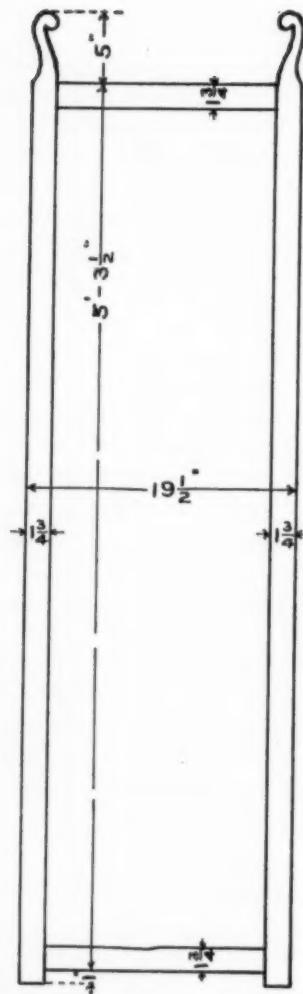


Fig. 2

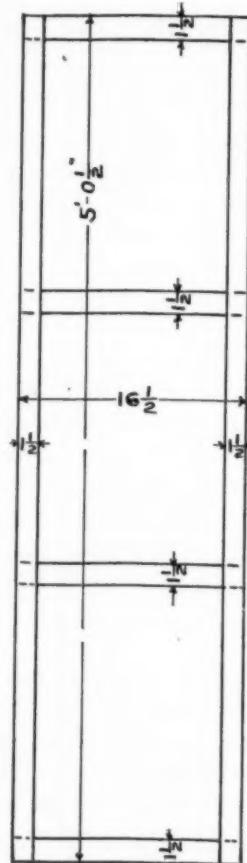


Fig. 3

necessary to remove the bolt. These holes have never been objectionable in appearance.

Double hinges of brass are used which allow the screen to

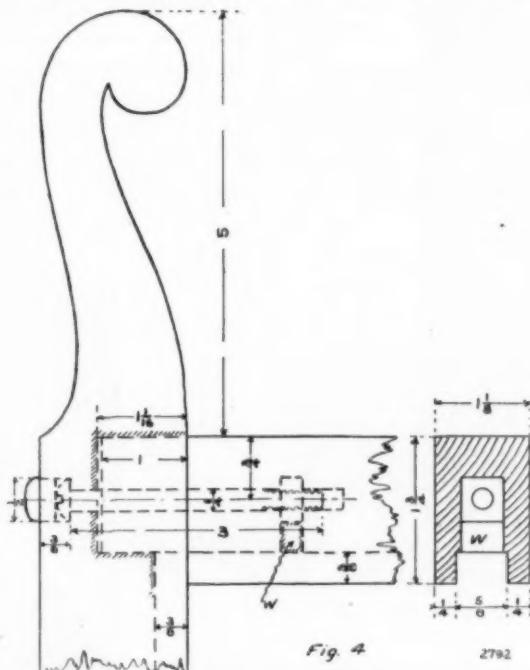


Fig. 4

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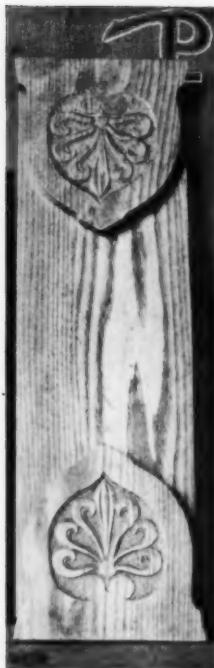
open in either direction. Two heavy hinges or three lighter ones should be used for each swinging joint.

The screen has proved to be substantial and serviceable, satisfactory in every particular.

FRANK E. SANBORN

Director, Industrial Arts Department
Ohio State University, Columbus

ENRICHED HANDICRAFT

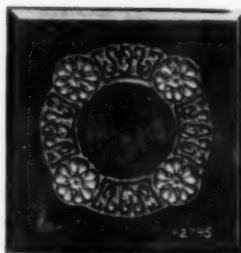


ROBABLY few, if any, craftsmen are disposed to regret the somewhat austere movement toward sincerity, simplicity and severity in furniture. But as we have watched the development of furniture of the mission type and have emphasized construction and use, have we not realized anew the function and possibilities of ornament? In the spirit of that one who said, "As the sun colors flowers so art colors life," we are seeking a fresh and happy renaissance of ornament.

An object may be ever so well proportioned, it may have excellent lines, and be well fitted to serve its purpose, and still fail to please because no attempt has been made to satisfy a legitimate craving of the mind. The demand for ingenious, interesting,

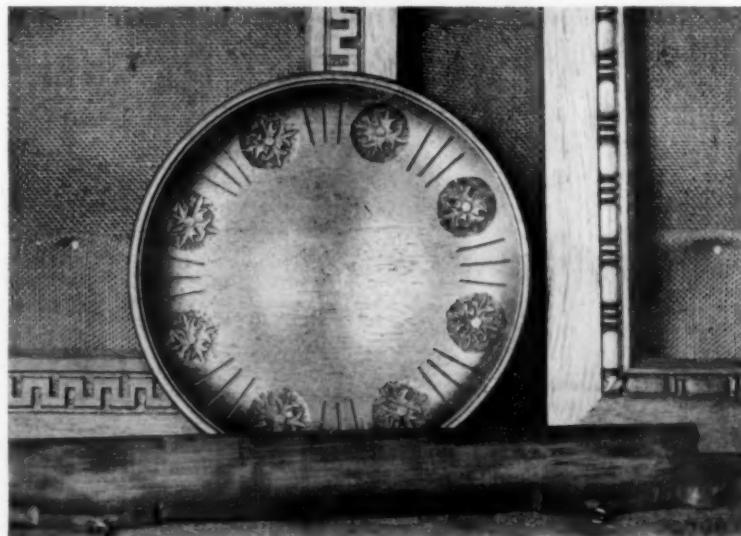
skilfully executed enrichment is instinctive and we may endeavor to satisfy it, with good grace.

The more satisfying furniture is beginning to appear. "Stuck on" ornament is giving place to vital enrichment. We must forward this movement through our school work. We have given so much attention to lines that we have forgotten planes. The free use of plastilina, and the frequent use of clay, for modeling would help to correct this tendency. We should



also begin to design with the thought of fashioning objects with the presupposition of appropriate enrichment.

We should not despise historic examples, since they present fewer problems to the young carver, than his own unrestrained "designs" will present. We should teach the adaptation of orna-



ment to the grain and color of wood as well as to structure. A practical carver places a hundred or more tools in front of him, but we must work with a dozen, and let alone the Louis styles of the Renaissance, and not attempt to rival the work of Grinling-Gibbons.

A few illustrations are here given of exercises well suited for pupils with a limited number of tools, who will, I am sure, always profit most by modeled carving rather than by geometric or chip carving.



In the realm of the metals, copper and brass are likely to serve for schoolroom work in the future, even more than in the past, because so well adapted to simple objects involving simple decorative designs.

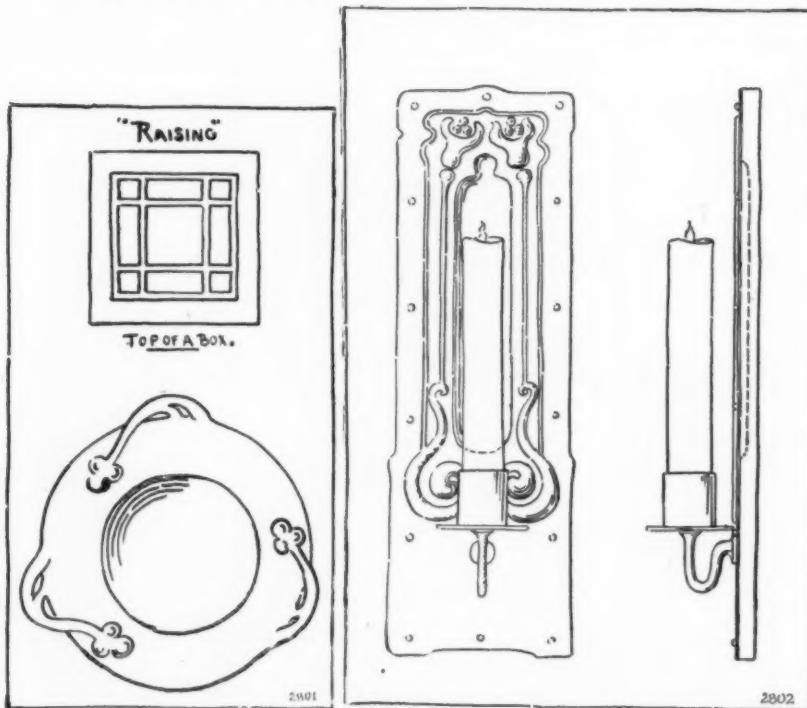
Boys especially love to saw and hammer. Amongst the best things for them to begin with are key-hole plates, drawer



pulls, hinges, and paper knives. Problems of this sort may be made sufficiently definite to hold the pupil to a clean-cut course.

The steps in producing a design for one of these objects are calculated to arouse and hold the boy's interest: the discussion of form, function, and make; the preparatory sketch; the

correction of the sketch in view of the best historic and modern examples; the modeled sketch;* and then the thing itself.

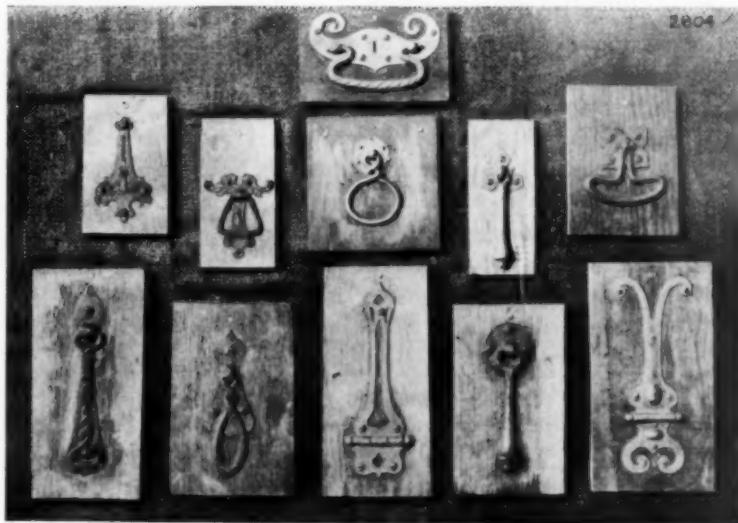


The illustrations show simple objects easily made under the limitations of schoolroom conditions. To the craftsman it is gratifying to see this kind of work and design advocated,

*A good way of working is to place a layer of plastilina on wood, to the thickness of sheet copper: on this draw the design and remove everything outside the line. The margin or contour and the ornament may now be perfected. Screw-holes and saw-piercings may be made with the point of a pencil. But plastilina will not take the place of a pencil sketch on a sheet of paper, it can only supplement it.

especially for our city schools where children have had so few opportunities for educational and tasteful handiwork.

W. W. DOVE
Providence, Rhode Island



WHATSOEVER THY HAND FINDETH TO DO
DO IT WITH THY MIGHT

MAY we not find the secret of the genius of the ancient Greeks in their bodily exercise and muscular control? Lucca della Robbia, Ghiberti, Andrea del Sarto, Michelangelo, Raphael, the greatest artists the world has seen, were they feeble and effeminate painters who lounged in comfortable studios? No: they were craftsmen, mechanics, inventors, soldiers, men of affairs. And what of the great men of our time? Have they been the product of inaction and a subjective education? No: they are the men of hard knocks, the men from the farms, simple workers who, laboring untiringly with their hands, have lifted their fellows to higher ideals. There seems to be reason for the statement, that the brain is built up primarily through muscular movements in response to sense impressions, and that the most perfect motor and sensory centers are the result of the most complete sense impressions and the most varied movements. The most varied, mark you. The all-round training of the street Arab sharpens his wits, but the limited control required to pull a lever on a machine or to ring up fares on a street car is not conducive to mental growth. The greatest men of the race have carried the dexterity of their hands to the highest degree of perfection. As Professor Angelo Mosso says: "Muscular movements have formed the omnipotence of genius; their hands were as dexterous as their minds were lofty."

C. VALENTINE KIRBY
Denver, Colorado

ANNOTATED OUTLINES

JANUARY

OUR New Year's resolutions should include one concerning the teaching of drawing. Let it be this: I will try to make drawing more vital, more genuinely useful to my pupils, more evidently a necessary part of the school work.

Not unrelated, unaffied,
But to each other task allied.

KINDERGARTEN

"Announced by all the trumpets of the sky,
Arrives the snow."

There are no dreary days for real children. The snow is hailed with shouts of delight. Think of all the fun it invites! Why not add to their joy the pleasure of beholding the beauty of these crystal forms. One bidding will be quite enough to bring every child to the window to watch the flakes "floating like feathers airy and light, down from the clouds on high."

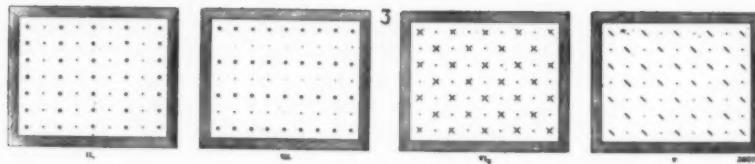
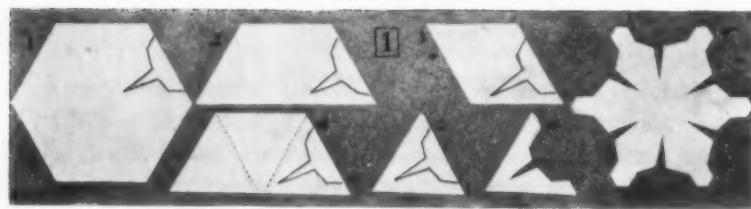
The lace-like beauty of these pure white wanderers will show to the best advantage if a piece of dark cloth is spread upon the sill to catch them. They can also be drawn nearer for close inspection.

The older children should by this time be able to use the scissors sufficiently well to reproduce these fascinating and exceedingly beautiful crystal forms. For this purpose Miss Anne L. Page of Danvers has issued a set of card-board patterns, sixty in number, with directions for cutting.

The papers to be used should be very thin and hexagonal in shape.*

The simplest way to trace them is to cover the equilateral triangular space suggested by the three dots, with one section of the paper—then mark. This should be done by the teacher. The children can easily do the folding and cutting. When folding the paper take care to keep the traced section on the outside. See Fig. 1. For steps in folding see illustrations. In selecting the patterns it will be well to choose those that do not require the use of the knife.

*Papers and patterns may be secured from Milton Bradley Co.



When finished they are most effective if mounted on black paper. They may be bound into book form or taken home separately.

For room decoration arrange a border of them on one of the black-boards.

The story of Agoonac in Seven Little Sisters is full of suggestions for making illustrations of the North Land. Fig. 2.

SUGGESTIONS FOR CLASS WORK FOR THE YOUNGER CHILDREN

Designing with the colored pencils on dotted paper.

For arrangement see II and III,

Fig. 3.

Painting within the outline.

1. A circle the diameter of which is not less than six inches.
2. A five-inch square.
3. An arrangement of smaller circles.
4. An arrangement of smaller squares.

FOR THE OLDER CHILDREN

Designing with colored pencils on dotted paper.

For arrangement see V and VI,
Fig. 3.

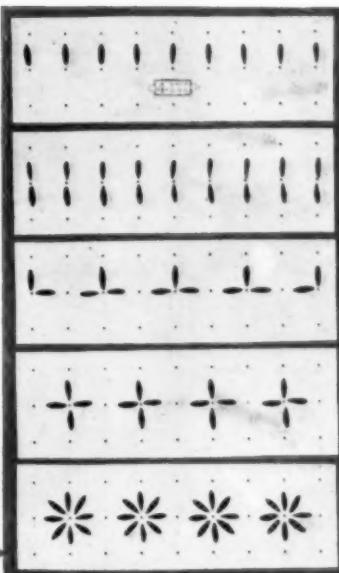
Painting. Stroke work with the brush on dotted paper. This is done by simply laying the brush on the paper and lifting it quickly, as illustrated in Fig. 4. The one thing to keep in mind is the fact that the point of the brush should always be toward the dot.

Order of presentation a-b-c-d-e.

Figure 5. Design in stroke work used as a decoration for a blotter and a New Year's Greeting, illustrating free arrangement.

Work with the clay.

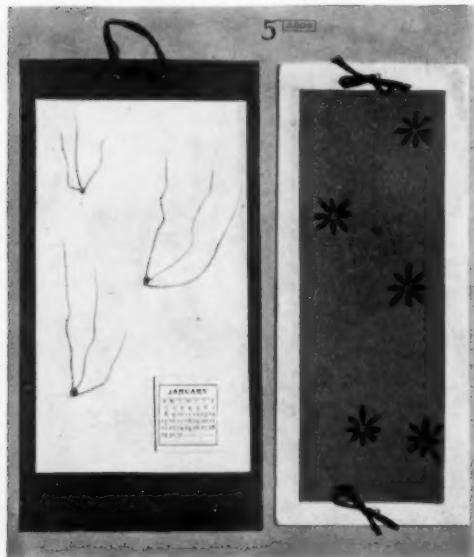
Let the little children make an Eskimo village by rolling good sized pieces of clay into balls then cutting them into halves. These should be arranged upon a table covered with white enamel cloth.



Let the older children make the sleds and dogs.
They will probably wish to attempt also the Eskimos.

"The things a child can make,
May crude and worthless be;
It is his impulse to create
Should gladden thee!"

A. W. D.



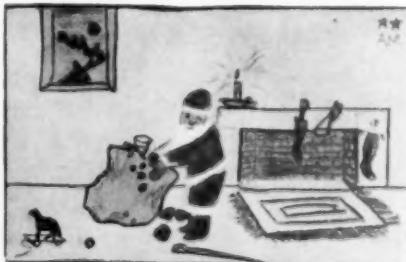
PRIMARY

The aim of pictorial drawing in the primary grades is to lead the pupil to acquire facility in graphic expression. During these early years he should become conscious of an increasing power to tell about things by means of brush and pencil, to tell about them more truthfully every year. At first he may be allowed to tell his story in his own way, but gradually his way of telling it

should be influenced by the work of others, and his representation of individual objects should be more faithful to fact. Whatever the subject matter the teacher should use it to develop in the pupil an ever closer observation, inspired by an ever deepening desire to tell more truth about it, for the instruction and pleasure of others. The subject matter should be determined largely by other school studies,—language, history stories, etc.

FIRST YEAR. Illustrate Christmas and holiday experiences.

"Tell about the happiest time you had during the holidays. You are to tell it in a picture, so that anybody who looks at the picture will know all about

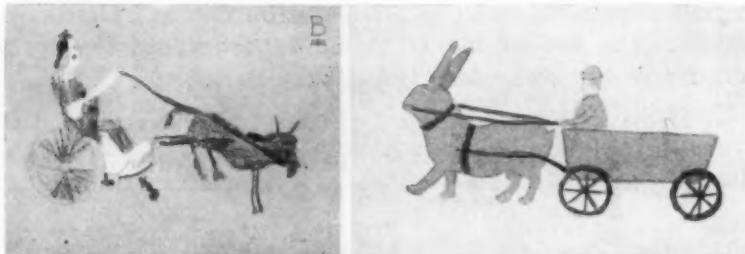


it, at once. You may use colored pencil, water color, anything that will help you to tell the story well. Be sure you can see it all with your eyes shut, before you begin to draw." Such is one teacher's method of attack. The illustrations at A are typical results. Teresa White, of the Franklin School, somewhere, enjoyed most the bringing home of the Christmas tree. Arnold Manley, of Montgomery, Mass., enjoyed most the visit of a real Santa Claus. His story of the visit is not without a touch of the imagination.

SECOND YEAR. Make pictures of Christmas presents, and other objects appropriate to the season.

"Make a picture of the Christmas present you liked best, or of the things you like best to use during the holidays. Use colors to make your picture as pretty as the thing itself. If when you shut your eyes you can see the thing clearly, you can tell about it in a picture so that others will see it clearly."

That is one way to begin. Typical results are shown at B. The first is by Samuel Steele, Bristol, Conn., the second by Maurice Carpenter, Southbridge, Mass. Encourage the pupils to bring the object to school and have it in the room at the time the drawing is made. While the pupil at this stage will



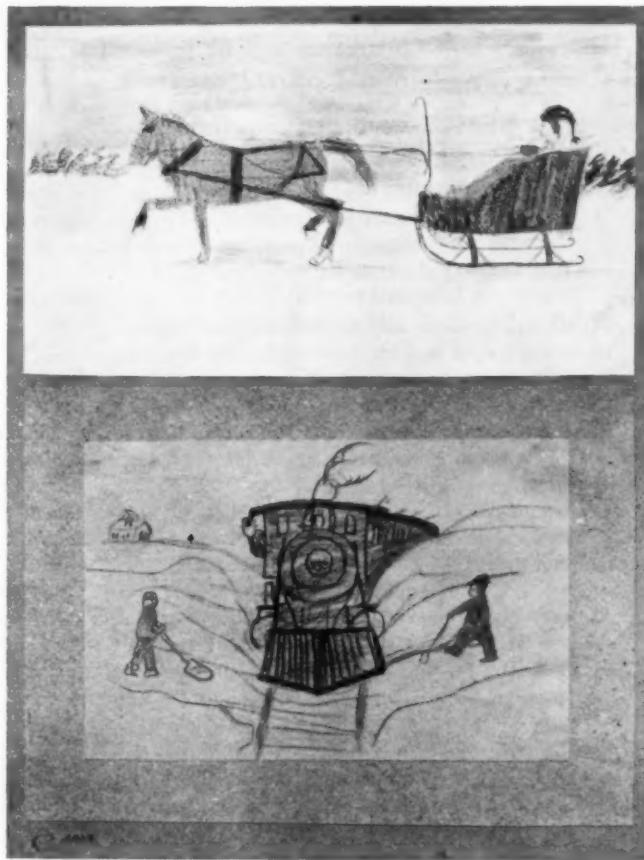
not draw from the object, its presence may help him to correct his mental image or to make it clearer, in spots.

THIRD YEAR. Make drawings of familiar objects as seen in the winter.

Objects like sleds, skates, stocking caps, hockeys, ice boats, snow plows, etc., used in the winter season only, or objects like houses, teams, electric cars, railway trains, etc., seen under winter conditions, will be satisfactory subjects. The drawings may be made from memory or with the aid of the objects themselves. The drawing should tell its story well, so that its meaning can not be misunderstood. The illustrations at C are typical, and excellent for the grade. The stalled train is by Madison Trimble, Watervliet, N. Y.; the sleigh ride, by Oscar Allen, Wausau, Wis. Encourage the use of pictures to help clear up the visual image, and to suggest good arrangements of elements for telling the story clearly.

GRAMMAR

Again we must face the fact that from now on, through the grammar grades, pictorial drawing languishes. "The golden age of drawing" as Dr. G. Stanley Hall calls it, begins to fail; "from ten to fifteen the power of perceiving things steadily increases and the pupil makes almost no progress in drawing,"—



mortified by the increasing consciousness that he cannot draw. During these years we must, I believe, strengthen the *motive* for drawing. If the pupil feels the *need* of graphic expression he will attempt it with cheerfulness; moreover, "All young people

draw best those objects they love most."* Can we not so relate our school topics that illustration will be as essential in school life as it is in out-of-school life? Let us try it.

FOURTH YEAR. Begin an illustrated booklet on "Silhouettes."

Look up the history of this kind of representation, and the origin of the name.† Find and copy examples of silhouettes in Egyptian and Greek art.

Make silhouettes from common objects, first drawing from shadows, if possible, and then from the object direct.

The steps might be as follows:

1. Collect all possible information and illustration.
2. Discuss it; write a brief essay; plan the booklet.
3. Make illustrations of ancient silhouettes.
4. Make original silhouettes from objects.

5. Make the pages, embodying text and illustration. A part of the time required should be taken from that assigned for "language" or "history" or "manual training."

The illustrations at D were made by children in various fourth grades: 1, by J. V., South Main St. School, place not given; 2, by J. Kelley, Lincoln School, town not given; 3, by John Rawson, Swissvale, Pa.; 4, by Y. P., Rumford School, Concord, N. H.; 5, by Cyrus Brown, Westerly, R. I.; 6, by Wallace Bywater, Groton, Mass.; 7, by Joseph Hamilton, Port Chester, N. Y.; 8, by Albert Gouring, Westerly, R. I.; 9, Anonymous; 10, by Arthur Anderson, West Concord, N. H.; 11, by L. W., Burr School, Newton, Mass.

FIFTH YEAR. Begin an illustrated booklet on "Picture Making."

Begin with the children the study of the long fight with the problem of representing the third dimension.‡ Gather illustrations from Egyptian and

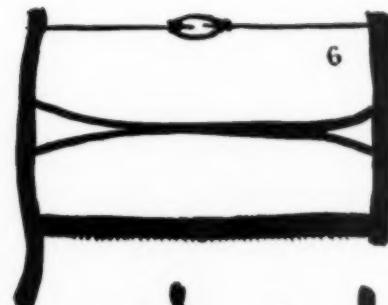
*Youth; Its Education, Regimen, and Hygiene. G. Stanley Hall. p. 50.

†Any good encyclopedia will furnish the required information. The Britannica or Chambers is recommended.

‡An article on this topic will appear in the January number in time to be of use in making the booklets suggested for this and the following grades. The work of gathering information and illustrations must be carried on largely by the teacher, and only the sifted results in their simplest form will appear in the papers of the children. The booklets will be commenced this month and finished next month or later. Full directions for making frontispieces, covers, etc., will be given in the January number.

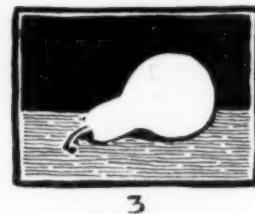
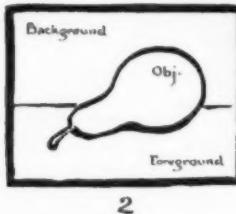
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early Greek art, and from Indian and other primitive art. Let the children see how the ancients (like little children now) placed one object above another in the picture before they learned how to place one object behind another. Show the essential difference between a silhouette, 1, in figure E, and a picture, 2. Show that in a picture three elements are always present, actually or by suggestion; the object, the ground on which it rests, and the background

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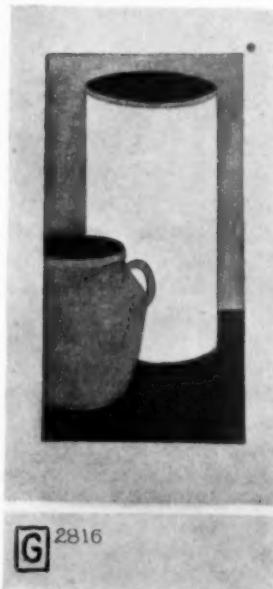
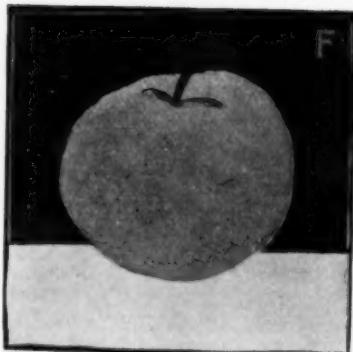
against which it is seen. Show how different values help to distinguish these and to create that illusion of distance into the picture.

Having collected illustrations and all possible information, sift the material and write the essay, planning the illustrations to accompany the text. Then make the first pages.

Two suitable illustrations for such a booklet are shown at F. The apple is by Frederick Hawkes, Longmeadow, Mass.; the tea-pot is by Alice Gannon, Concord, N. H. The second illustrates another point in picture making, namely, that a suggestion of a thing is sometimes quite as pleasing as a drawing of the whole thing. It illustrates also the value of good spacing in producing a pleasing picture.

SIXTH YEAR. Begin an illustrated booklet on "Foreshortening."

Continue the study of the history of picture making. Collect illustrations to show how the artists wrestled with the problem of foreshortening. Compare Egyptian paintings, early Greek, early Christian, etc. Collect illustrations showing the incorrect rendering of the circle foreshortened, and the correct rendering. Also of the circle as seen at different levels. Having gathered and arranged the material, write the text and plan the illustrations. Make the first pages. The illustrations at G and H are excellent for this grade. The pail is by Francis Pratt, East Braintree, Mass.; the two jars, by Harada Yoshida,



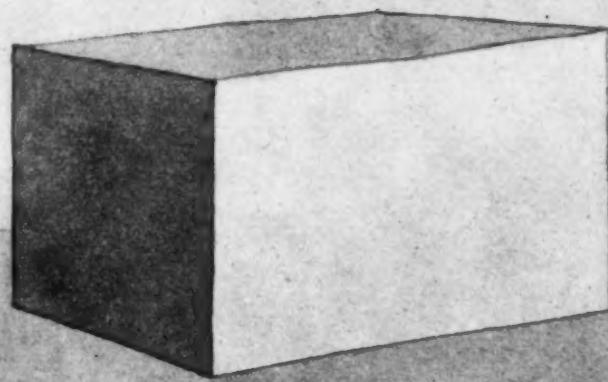
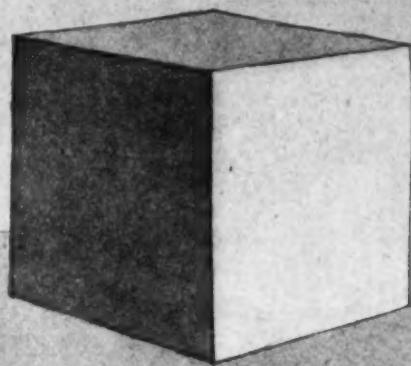
Seattle, Wash.; the sauce pan with apples, by Grace Bean, Augusta, Maine. The drawings made in this grade need not be finished in values or in color, pencil will do; but usually when a pencil drawing is correctly done the pupil is anxious to add a wash or two of color to make the sheet more effective.

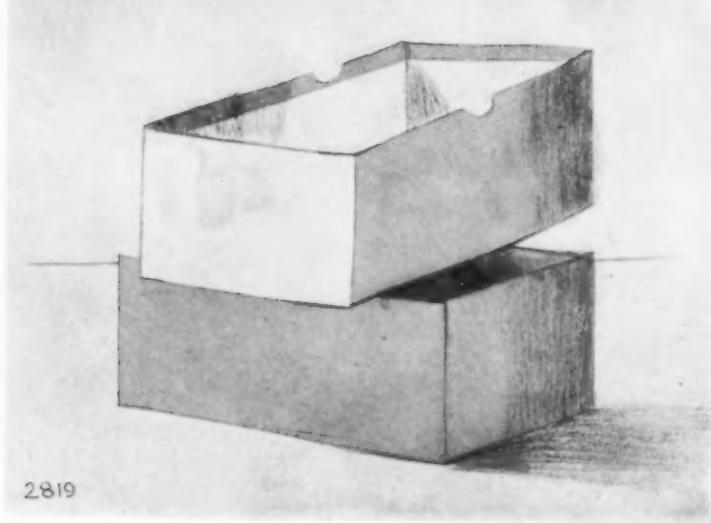
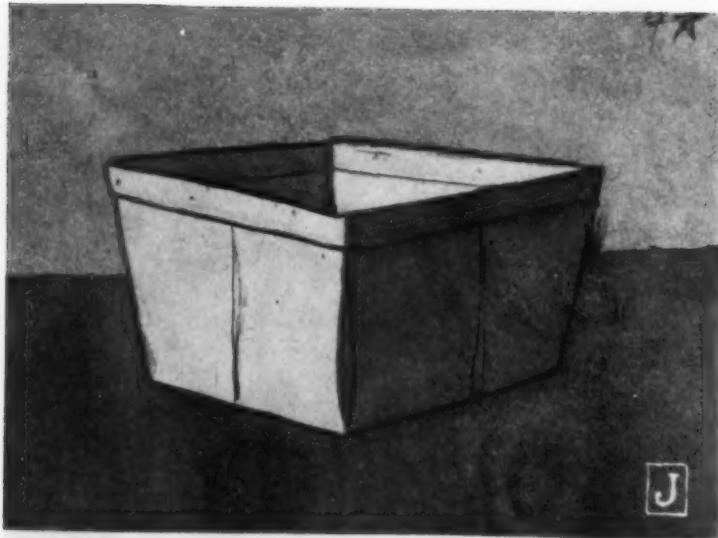


SEVENTH YEAR. Begin an illustrated booklet on "Convergence."

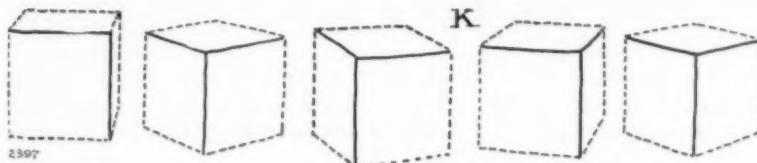
Continue the study of the history of picture making. Collect illustrations from the Chinese, the early Greek and Pompeian art, to show how difficult it has been for artists to represent correctly rectilinear objects having foreshortened faces. Show by means of sketches how a typical object, a cube or a prism, appears to the eye, when placed at different angles. See illustration K. Place on the board or on paper lines at various angles as shown by the heavy lines in the illustration, and have the pupils finish the cubes. Lead the pupils to see that in drawing rectilinear objects three sets of lines must be considered; 1, a vertical set; 2, a set converging to the left; 3, a set converging to the right. Make a fine drawing of some rectilinear object, a box or a book,

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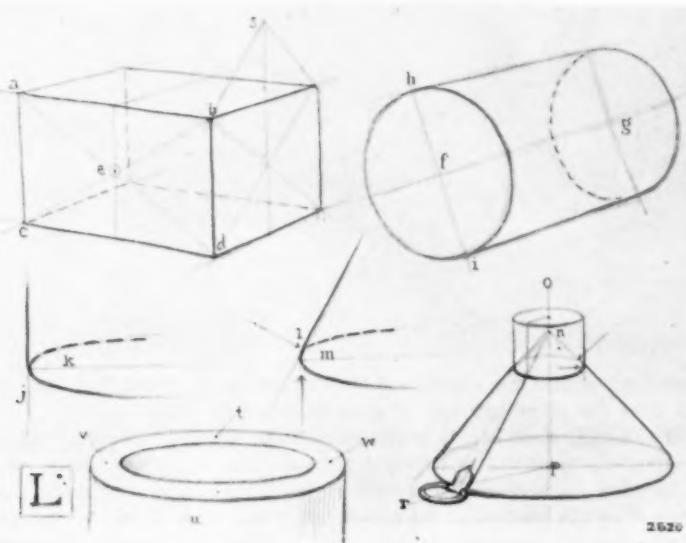


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and then plan the illustrated booklet. Use printed illustrations cut from advertisements or other available sources, make drawings, write text, arrange the material effectually upon each page.

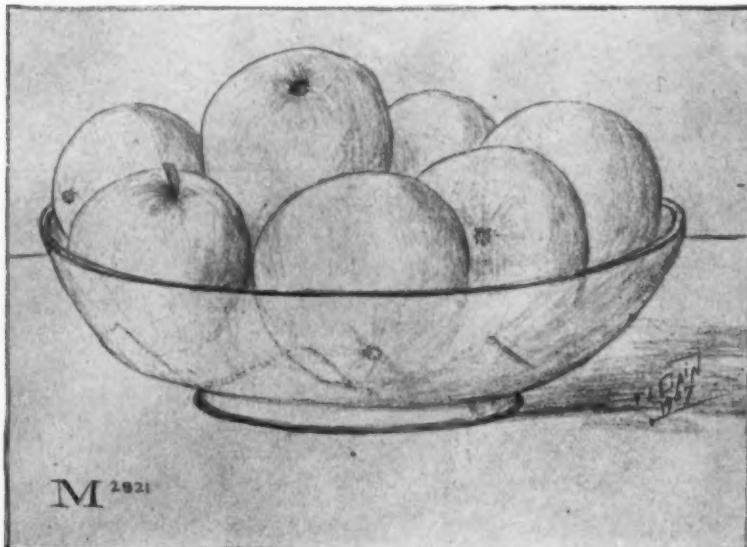
The illustrations at I and J show good work for this grade. The cube and the prism are by Josette Laflame, Winchendon, Mass.; the strawberry basket



by Harold Cassedy, Swissvale, Pa.; the box and cover by Hattibel Doane, Dana Center, Mass. These drawings are not quite right, but are about as near right as seventh grade boys and girls are likely to produce.

EIGHTH YEAR. Begin an illustrated booklet on "Helps in Object Drawing."

The three most useful Helps in model and object drawing are shown at L. 1. **INVISIBLE EDGES**, which when sketched as if the object were transparent and therefore visible, help to test the solidity, the structural rela-



tions of the parts of the object, and to determine its extent, so that each object shall have the proper amount of space in which to exist.

2. **AXES**, which help to determine relations of parts. These are especially important in cylindrical and conical objects. The axis of an ellipse such as h i, for example, is **ALWAYS** at right angles to the axis of the cylinder f g, no matter what the position of the cylinder may be. It is almost impossible for one who does not think axes to draw such an object as a funnel. The axis o p and the point n, determine almost every line in the drawing.

3. **DIAGONALS**, which help to locate centers such as e upon the rectangular face a b c d; and therefore the axis of such a figure as the gable of which s is the peak. The diagonals and diameters (axes) drawn within a

foreshortened square will show why in concentric circles the apparent thickness v is equal to w , while t is less than u , and both less than v and w .

In fact there is hardly a problem in elementary model and object drawing



which cannot be solved by the use of these three helps. These all help to train the visualizing power, the power to think in three dimensions.

Collect illustrations and test the correctness of the drawing by applying these helps. Make sketches to show other uses of these helps, such for



example as those shown at P. It is almost impossible to draw correctly so simple a group as that shown at M, by Theron Cain, South Braintree, Mass., without thinking invisible edges. Unless these are thought, and sketched, the fruit will not rest in the bowl, nor will the apples be solids. They will inter-penetrates! Make the first pages of the booklet.

NINTH YEAR. Begin an illustrated booklet on "Pictorial Rendering."

The topic might be "Handling in Object Drawing", or "Technique in Representation" or some other phrase covering the ground to be considered, namely, the possibilities and limitations of the pencil, the brush, black-and-white, color, pen and ink, in expressing certain facts and suggesting certain other facts graphically. Collect illustrations from the magazines to exhibit various styles of handling. Discuss what the pencil will do that the brush will not do as well; and what the brush will do that the pen cannot do as well, etc. Make sketches, such as those reproduced at N, to show the difference between a mechanical rendering and an "artistic" rendering. In this case the word "artistic" means adequate,—a rendering which not only shows the shape of the thing but suggests something of its character of surface, or texture. This suggestive rendering is the result of a thoughtful or sympathetic variety in the quality of the pencil line. A ninth grade pupil ought to be able to render effectively a more complex object such, for example, as the chair shown at O. This drawing is by Walter Phelps, a seventh grade boy, Fitchburg, Mass. If ninth grade children do as well as this they will do well enough! Such subjects are easily drawn if the "helps" considered in the previous grade are applied. A chair is full of "catch problems." Keep your eyes open and your wits about you. The chair offers exceptionally fine opportunities for effective rendering.

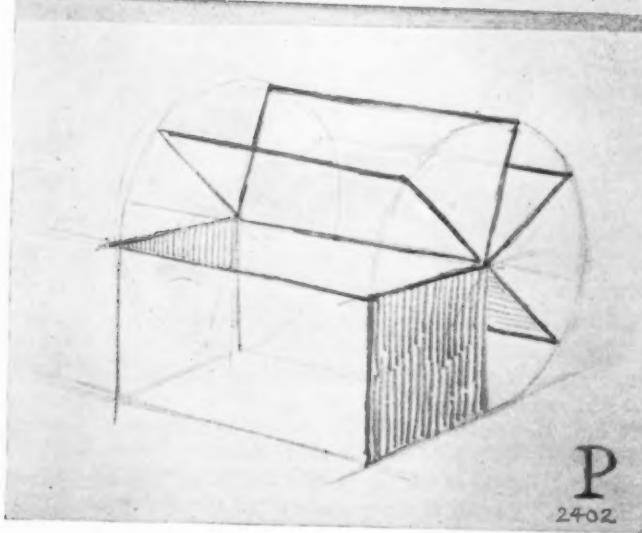
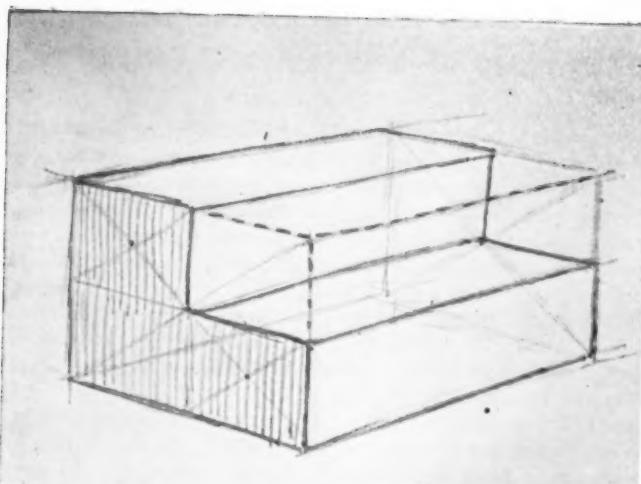
H. T. B.

**HIGH
FREEHAND****1. Historic Art Book or Leaves on Egyptian Architecture and Ornament.**

Give an informal and simple talk illustrated by photographs or a collection of Perry Pictures on the Monuments of Egyptian Art.

Have each pupil reproduce in writing the main points described, supplemented by knowledge gained from reading. If the written account can be correlated with work in the English and History departments, as is done in our Wellesley Schools, the result will be more effective.

If possible, supplement the talk with a visit to an Egyptian collection in an Art Museum. Furnish as many books of reference as possible, including Histories and Encyclopedias.



The following books* are recommended as Text Books. They are comparatively inexpensive and easily obtainable.

The following outline of principal points to be taught may be helpful in planning the talk.

I. The Country.

1. Peculiar situation.
2. Climate.
3. Character.

II. The People.

1. National traits.
2. Forms and character of religious beliefs, including character of rulers and priests.

III. Character of its Art.

1. Simplicity.
2. Massiveness.
3. Decorative features.

IV. The Monuments.

1. THE TOMBS: (a) Pyramids; (b) Temple tombs; (c) Rock tombs.
2. THE TEMPLES: (a) The type temple; Its plan; Its decoration; Its approach.
(b) THE GREAT TEMPLES: Karnak, Edfou, Luxor.
3. THE OBELISKS.
4. THE SPHINXES.
5. COLOSSI.

V. The Ornament.

- (a) COLUMNS, SHAFT AND CAPITAL.
- (b) WALL DECORATIONS.
- (c) TYPES USED IN PATTERN AND THEIR SYMBOLISM. Lotus; Beetle; Winged globe; Scrolls; Palm; Animals.

VI. Chroma.

CHARACTERISTICS OF THE COLORING OF EGYPTIAN ART.

*HISTORY OF ARCHITECTURE. By A. D. Y. Hamlin. Published by Longmans, Green & Co.

ARCHITECTURAL STYLES. By A. Rosengarten. Translated by W. Collett-Sanders. Published by Charles Scribner's Sons.

ANCIENT EGYPT. By George Rawlinson. THE STORY OF THE NATIONS SERIES. Published by G. B. Putnam's Sons.

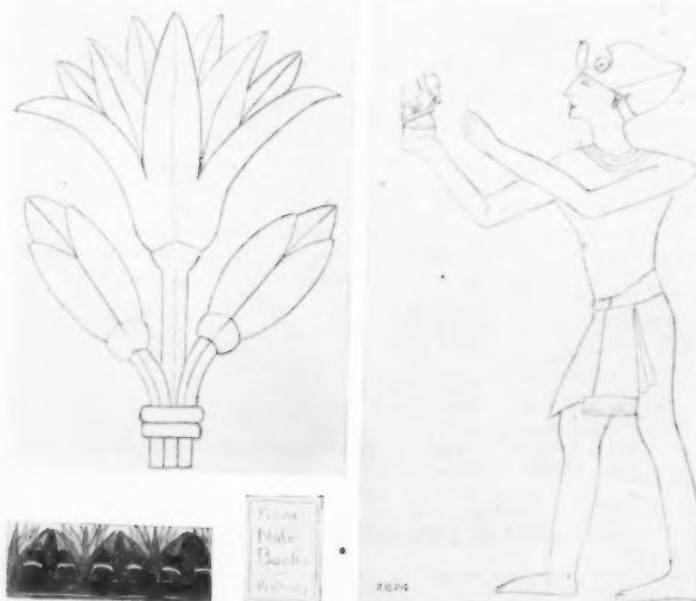
LÜBKE'S HISTORY OF ART. Revised by Russell Sturgis. Published by Dodd, Mead & Co.

A MANUAL OF HISTORIC ORNAMENT. By Richard Glazier. Published by Charles Scribner's Sons.

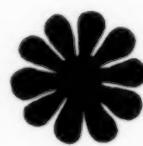
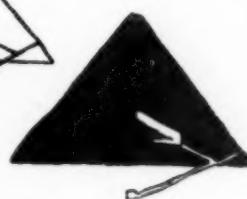
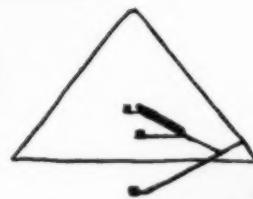
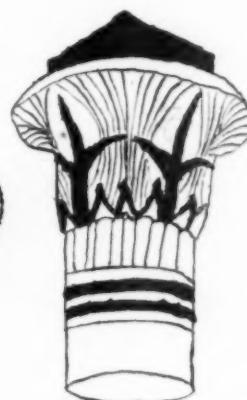
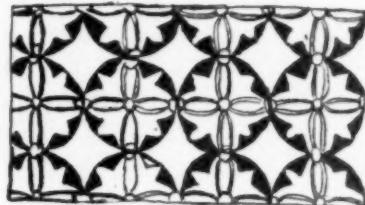
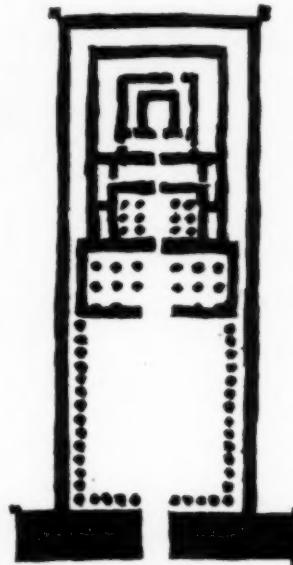
LESSONS ON FORM. By A. Blunck. Published by Bruno Hessel.

2. Draw six illustrations of Egyptian Art to illustrate text written.

1. Lotus unit from cast rendered in pencil outline.
2. Tracing or copy of plan of the great pyramid at Ghizeh.
3. Tracing or copy of plan of a temple.
4. Tracing of a border with lotus repeated as motive. Paint same in color.
5. Copy of a figure of a man rendered in pencil.
6. Tracing of the winged globe.



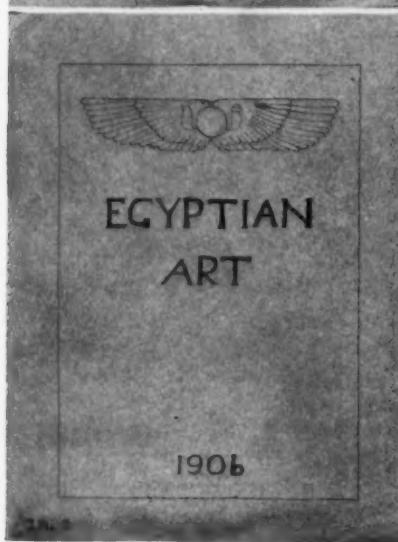
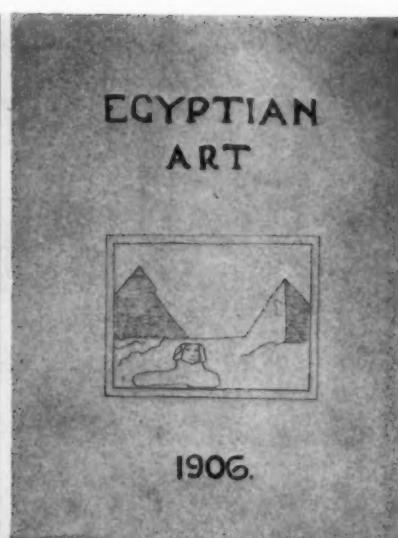
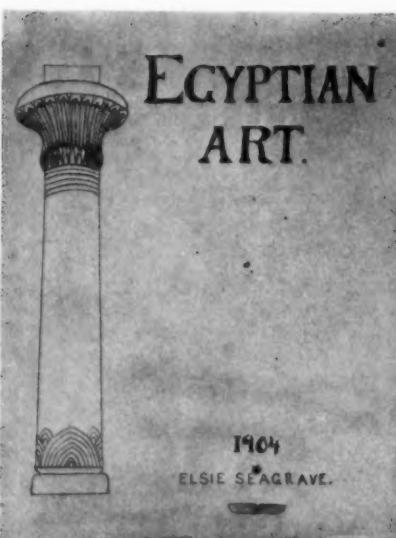
The tracing and copies may be made from plates published by Prang Educational Co., or from histories and art books. Additional illustrations may be drawn or purchased. In one instance where the above illustrations were required, seventy were collected by one pupil. In many instances more than twenty illustrations were made by each student. The illustrations grouped on pages 340 and 341 are taken from the note books of Miss Welch, Miss Stevens, Miss Seagrave and F. S. J., of the Wellesley High School—first year students, 1908.



Examples of
Egyptian Art

From High School note books.

2825



3. Copy text.

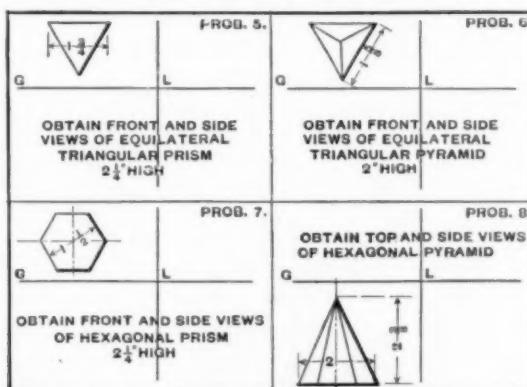
Copy the text, and paste in the illustrations in an orderly and artistic manner on suitable paper.

4. Make title page or cover with decoration in Egyptian style of ornament.

The illustrated text may be simply covered and sewed into a book form as illustrated, or copied on separate sheets and inserted in a note-book cover made for the purpose. If this latter method is followed, the other work in this outline on similar subjects may be inserted also: thus having one cover for the papers on Historic Art, with a decorated title page for each division of the subject. Next month a portfolio to be used in this way will be described. The covers shown on p. 342 are by the pupils previously mentioned.

MECHANICAL *

I. Plate 9. Projection. Pencil drawings of Problems 5-6-7-8. Anthony, page 129. (Illustration.)



Proceed as in examples described in the December outline. Insist upon the numbering of every point in all views.

II. Plate 10. Projection. Pencil drawings of Problems 9-10-11-12. Anthony, page 130.

These problems are drawn from description and the graphic statement is omitted. Draw three views.

The text is as follows:—By permission of D. C. Heath & Co., Publishers.

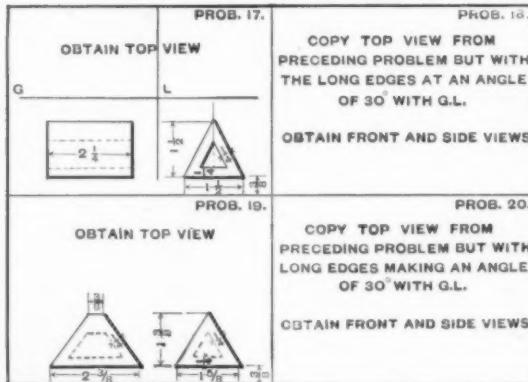
PROBLEM 9. Draw a rectangular prism $2\frac{1}{2}$ " long. The bases measure $\frac{1}{2}$ " x $1\frac{1}{2}$ ", and are parallel to the profile plane. The prism is resting on one of its narrow faces.

PROBLEM 10. Draw a wedge, the front view of which is an isosceles triangle having a base $2\frac{1}{2}$ " and a height of $2\frac{1}{2}$ ". Length of wedge $1\frac{1}{2}$ ".

PROBLEM 11. Draw a square pyramid resting on its base with two edges of the base making an angle of 15° with V. The base is $1\frac{1}{2}$ " square, and the height of the pyramid is $2\frac{1}{2}$ ".

PROBLEM 12. Draw a pentagonal prism resting on a lateral face which is parallel to H, and the bases perpendicular to V. The bases are inscribed in a circle $1\frac{1}{2}$ " in diameter, and the sides are $2\frac{1}{2}$ " long.

III. Plate 11. Projection. Pencil drawings of Problems 17-18-19-20. Anthony, page 131. (Illustration).



IV. Home Work.

Practice lettering. Exercises 1-2-3, Plate I, Page 5 in Daniel's Freehand Lettering. New edition of "A Text Book on Freehand Lettering," by Frank T. Daniels. Published by D. C. Heath & Co. Price \$1.00.

Provide each pupil with a block of German paper $11\frac{1}{2}$ " x 15 "; a small T-square; pair of triangles; 3 H pencil; the text book mentioned.

When the exercises have been completed, have the drawings brought into class for criticism.

M. B. S.

HELPFUL REFERENCE MATERIAL FOR JANUARY WORK

On Representation in General

Bound Volumes of The School Arts Book (Dec., Jan., Feb. Numbers). Freehand Drawing, Cross, Ginn & Co. Prang Text Books of Art Education. Thompson's Model and Object Drawing, Heath. Augsburg's Manuals, Educational Publishing Co. Council Year-Book, 1906, Boone, Representation in Three Dimensions.

Illustrative Drawing

In addition to articles in The School Arts Book, valuable articles in the Council Year-Book as follows: For 1902, p. 92; 1903, p. 46, etc.; 1904, p. 47, etc. See also Studies in Childhood, Sully, Chapter X, The Young Draughtsman.

Pencil Handling

Berry, Book, May, 1902; and Pencil Sketching from Nature, Dr. Haney, The Davis Press.

Water Color Handling

Parsons, Book, November 1904. Jones, Book, February 1904. Norton, Book, January 1905. Doyle, Book, June 1907. A Course in Water Color, Prang Educational Co.

Pen and Ink Handling

Hall, Book, December 1906, and "With Brush and Pen," chapter on "Still Life." Rice, Book, April 1907. Pen Drawing, Maginnis, Bates & Guild Co.

THE WORKSHOP

HAVE you ever tried whittling out pretty toys? Over in Germany they have been doing something in that line during the last few years, and something so fine that I have been moved to collect illustrations of their work for you to see. What a fascinating house and garden this is! How alive everything is! The plate on page 347 shows other toys so clearly that a bright boy with a sharp knife could easily reproduce them from the

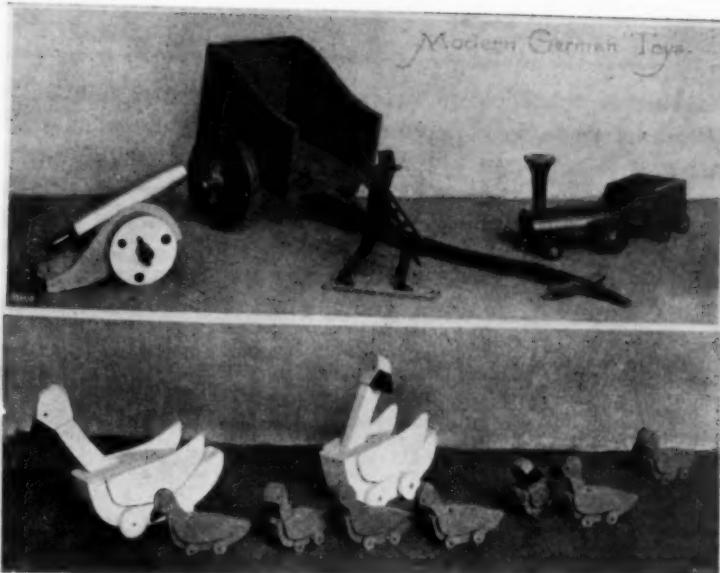


"SCHLOSS" VON E. LIEBERMANN.

Ausgeführt von "Dresdener Werkstätten für Handwerkskunst".

pictures. I found these pictures in "Kind und Kunst," a beautiful magazine, now alas, dead.

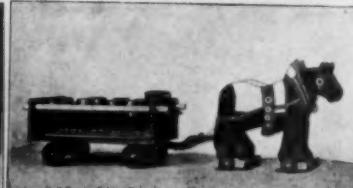
Should there happen to be a girl who cannot whittle, or who thinks she cannot whittle well enough to try one of the toys, perhaps she would like to make a pretty book mark from thin



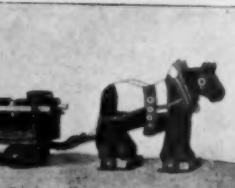
RICH. KÜHHL. OBEN: "DIVERSE SPIELSACHEN". UNten: "ENTEN-FAMILIE". AUSFÜHRUNG: JUL. ZOCHER - MEISSEN.



NACH F. R. VORTEXCH.



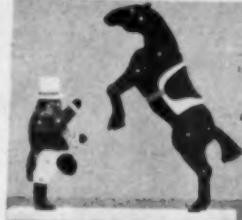
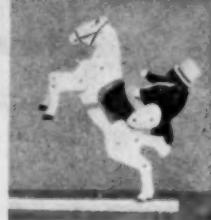
SPIELZEUG: "KLEISER-SPANN". NACH F. R. VORTEXCH.



SPIELZEUG: "BLAUER-CL-SPANN".



DER "SONNTAGS-REITER". | KINDER. * NACH ENTWURF
EIN LÜSTIGES SPIEL FÜR | VON RICH. RIEMERSCHMID.



cardboard or thick colored paper. Following are pictures of bookmarks made by children in South Manchester, Conn. Miss Harriet D. Condon, an artist there, whom you would all like to know, sent them to me and told me in a letter how greatly the boys and girls enjoyed making them. One boy, as you can see, decorated his bookmark with holly. He liked to do it so well



that he couldn't stop at the right time and so put on too much decoration. Perhaps you could do better.

A Merry Christmas to all who enjoy workshops.

HENRY TURNER BAILEY

SHOE POLISH BOX

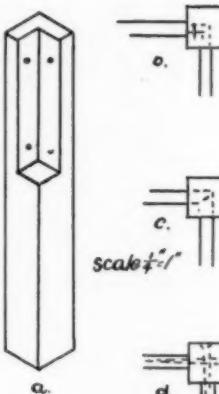
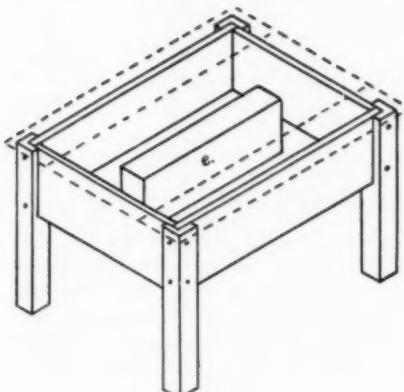
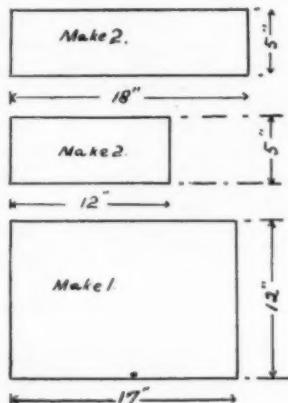
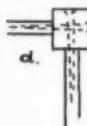
The drawing shows a box, simple in construction yet very strong.

Four different methods of attaching the corner posts are shown.

- a. Lap joint.
- b. Mortise and tenon joint.

A Strong Shoe Polish Box.

2829

scale $\frac{1}{16}$ 

Box $5' \times 13' \times 18''$ outside measure.
 Legs $4(1\frac{1}{2}'' \times 1\frac{1}{2}'' \times 12'')$
 Top $\frac{7}{8}'' \times 15'' \times 20''$ made in 3 parts.
 Polish Block $1(2'' \times 4'' \times 12'')$
 Joints for legs choice a, b, c, d
 b-Mortise + Tenon. c-Housed
 d-Butt.

© 1898.

c. Housed joint with mitered ends.
 d. Butt joint, either nailed or screwed to box.
 All the dimensions given are for A.

STOCK

2 pieces 1-2" x 5" x 18" }
 2 pieces 1-2" x 5" x 12" } box
 1 piece 1-2" x 12" x 17" }
 4 pieces 1 1-2" x 1 1-2" x 12" for legs.
 3 pieces to make top (7-8" x 15" x 20") over all dimensions.
 1 piece 2" x 4" x 12" for polish block.
 20—1 1-4" No. 10 blue round-head screws.
 1 1-2" finish nails.

CONSTRUCTION

Cut 4 legs, 1 1-2" x 1 1-2" x 12". Plane the sides and ends square. Set the marking gauge at 1-2" and draw a line 5" long from the top toward the bottom of the leg. (See figure a.) Also across the top of the leg, draw the 1-2" line. On the top of the leg, at right angles to this last line, gauge another 1-2" line. From the end of this last line, gauge a 1-2" line 5" long from the top toward the bottom. Square a line around the post at the ends of the 5" lines.

Use an inch chisel to remove the wood to form a leg like figure a. If you have access to a rabbet plane, you will find it helpful in cutting this joint.

Box: Let the sides of the box lap by the ends. Nail with 1 1-2" finish nails. Set the bottom inside and nail it firmly. This method of procedure makes a box perfectly smooth on all sides while the posts will hold the weight on the bottom of the box.

After the box is made, lap one of the legs around a corner being careful that the bottom of the box rests firmly on the post. Screw the leg to the box 3-4" from the top, also 4 1-4" from the bottom. On the other side, dodge those screws, placing these screws 1" and 4" from the top of the leg.

Lay block e on its side and mark it to fit a shoe. See figure e. Model it before it is screwed into place. At the center of the bottom of the box (inside), 2 1-2" from each end screw on block e. Use four screws.

The top may be made in two or three pieces 7-8" x 15" x 20" over all dimensions. The movable part may be cleated or hinged to open.

In case joints b, c, or d are used, allowance must be made for dimensions. Keep the inside dimensions the same as given for A.

The advantage of A over the other forms, is that it gives inside, a perfectly smooth box unbroken by corner posts, while the outside appearance is the same for all four methods.

C. E. McKINNEY, Jr.
 Newark, New Jersey



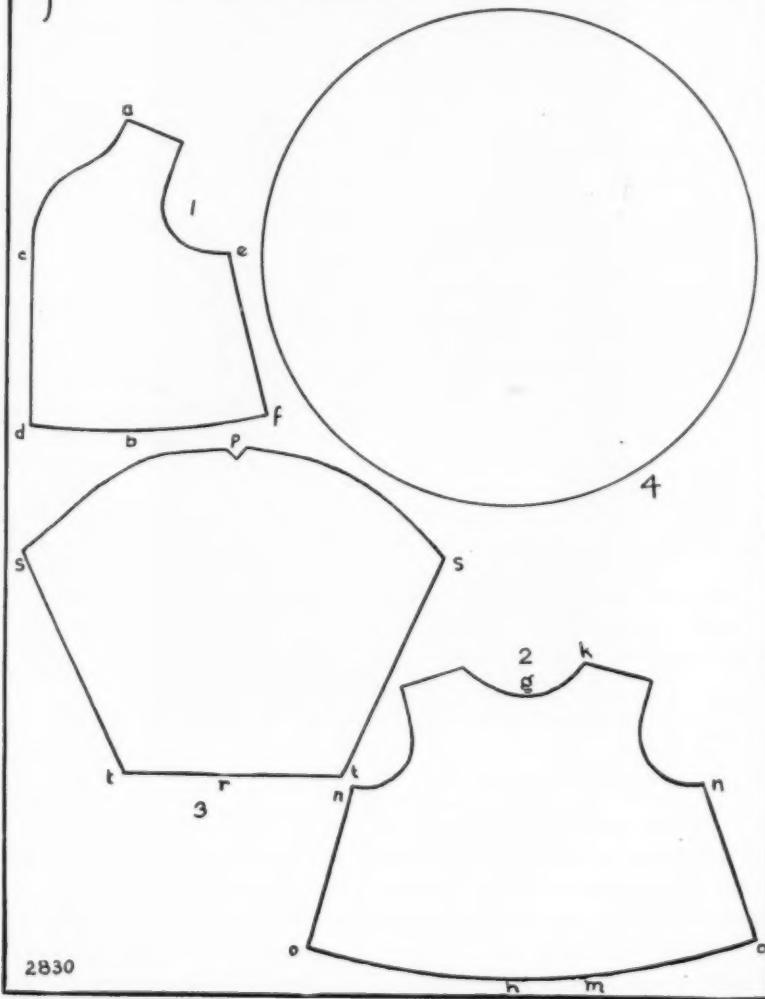
DOROTHY

When Dorothy goes out in winter she must, like other children, be protected from the cold, so she has a reefer and cap, (see photograph).

These are very attractive when made of scarlet broadcloth.

Two fronts must be cut like figure 1, which should be three and three-fourths inches from the highest point of the shoulder to the bottom, a to b.

Patterns for Reefer and Cap for A Little Cirl Doll



The shoulder should be three-fourths inch wide and the under-arm seam one and three-fourths inches long, e to f. The opening in the front should be one and three-fourths inches from c to the bottom d.

Across the front c to e should be, two and one-eighth inches and across the bottom in a straight line two and one-half inches, d to f.

The back, figure 2, measures two and seven-eighths inches from the neck g to the bottom h, and three and one-fourth inches from the shoulder k to the bottom, m. The shoulder and under-arm seams are the same as the front. From n to n measures three and three-fourths inches and across the bottom in a straight line o to o, measures four and three-fourths inches.

The sleeve, figure 3, measures three and three-eighths inches from top to bottom p to r, and two and one-half inches on the seam s to t. From s to s measures four and three-eighths inches and across the bottom t to t, two and one-fourth inches.

The under-arm and shoulder seams can be made one-eighth inch deep and pressed open. The sleeve should be sewed up and put in in the usual way as described in the October article on the "Night-dress."

You will not need to overcast any seams except where the sleeves are sewed in, and you will not need any hems if you use broad-cloth or something of that nature which will not fray.

Small buttons and button-holes, which only need to be cut, complete the reefer.

The cap, figure 4, is a circle five inches in diameter. Run a gathering string near the edge of the circle and draw it up to the right head-size to fit your doll. Fasten tape or narrow elastic to each side to hold it on, and your reefer and cap are ready to wear.

MARY A. BERRY

West Newton, Massachusetts

EDITORIAL



CHRISTMAS GREETINGS to all who subscribe to The School Arts Book!—and to all who read it (a much larger number). I would salute also, if I could, all who ought to read it. What a host that would be! Who ought to read it, not because it needs more subscribers, but because it would help to bring into their lives the spirit which is transforming all our teaching. And that spirit is nothing less than the spirit of Christmas itself, all the year round; the spirit that gladly brings the highest to the service of the humblest, that offers freely to all its best gift, that would present everything bright with beauty and accompanied by the music of good will.

As I looked over the Christmas work the children sent me last year, from California and Massachusetts, Oklahoma and New York, Oregon and Pennsylvania, Wisconsin and Georgia, and a dozen other states, and saw in it all the unmistakable signs of a serious purpose to do well combined with a genuine pleasure in the doing; perceived in it all greater reasonableness, and growing beauty, I could not but rejoice in the sure coming into our schools of this finer spirit. It is the spirit of peace; a spirit shut out when courses were contrary to child-nature, methods opposed to child-growth, and teachers at war with children from morning till night. With "peace and pleasurableness in occupation" our children begin to bring forth their pleasant fruits. Some of the most beautiful work I received came from the Clarendon Street school, Fitchburg, Mass.

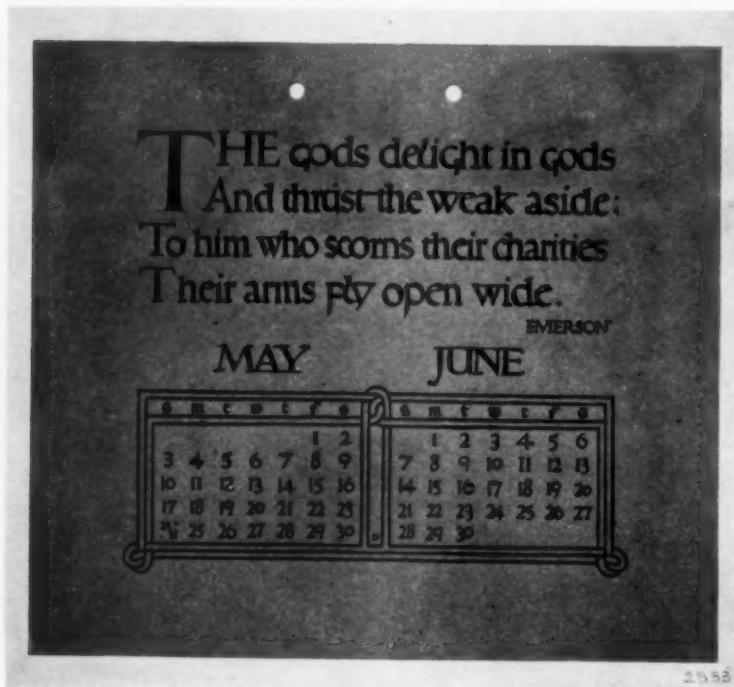
One of the best things was a handsome volume entitled "Christmas." It was a composite, made up of work by a dozen pupils, and containing the best Christmas poems, each carefully printed by hand, well spaced on the page, and with appropriate decorations upon title page, fly-leaves, and covers. Three of the decorations I have made use of in the ornamental initial at the opening of this editorial. The upper design is by Katie Gemeinhardt, the middle one by Clara Voedisch, and the lower by Matilda Ludwig.

Another notably good thing was a charming booklet in white with red and green decorations, by Hazen Walton, Wakefield, Mass. The subject was "Holly," that familiar song by Shakespeare beginning "Blow, blow, thou winter wind." The text, in green with red initials and a red border line, occupied the right hand pages, throughout, and simple ornamental designs from the holly, no two alike, occupied the left hand pages.

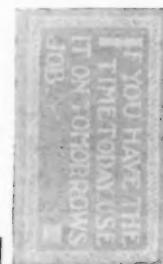
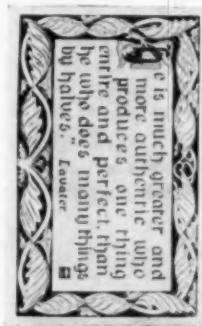
¶ The name of the imp that lies in wait to spoil if he can every piece of Christmas work is Over-decoration. I wish every teacher in the land could afford to have in her schoolroom a complete set of the Christmas and New Year's publications of Mr. Alfred Bartlett.* These chaste cards and booklets would preach the gospel of simplicity in such winsome fashion that the imp would leave the room without asking! Mr. Bartlett has kindly allowed me to reproduce on page 356, one sheet from The Calendar of Right Thinking. This in common with all his work shows good spacing, and fine lettering. After all a sincere exquisite greeting from a friend is about the best Christmas remembrance one can receive.

*His Catalog, which a two cent stamp might bring to you, is full of quotable things, and sets forth attractively his unique wares. Address 69 Cornhill, Boston, Mass.

¶ The practice of lettering which makes possible such greetings is rapidly gaining ground in the schools both here and abroad. Some recent work from German schools gives novel and most



decorative forms of letters. In England the revival of hand lettering is of astonishing vigor. In America good work is appearing in a new place almost every day. On page 357 are reproductions of the work of boys in the Technical High School, Springfield, Mass., under the instruction of Frank E. Mathewson. All such work tends to develop closer observation, greater skill



2 *Using his blaster when praise us
and only the blaster when blame,
and no one shall work for him,
and no one shall work for him.*

3 *And so we shall work for him,
and no one shall work for him,
and no one shall work for him.*

4 *Using the blaster for the working and not
so much for the enjoyment. When he runs the engine
he is at work at something in which he
specially excels.*

5 *Using the blaster when understanding
by real art is the expression
of man's pleasure in making.
I don't believe he can be happy
in his labor without expressing that
happiness and especially in this, however
he is at work at something in which he
specially excels.*

William Morris

6 *Do not attain perfection
in striving to do something
out of the common.
Perfection is acquired by doing the
common things uncommonly well.*

in a drawing

EXAMPLES OF
STUDENTS WORK
TECHNICAL HIGH SCHOOL
SPRINGFIELD
MASS

7 *Mechanical drawing
is the alphabet of the
engineer. Without this
he is merely a "hand" with
it. He indicates the
possession of a "head".*

James Nasmyth

8 *I can only be
valued as we
make our selves
valuable.*

John Ruskin

of hand, a surer judgment of space relations, a quicker response to harmonies of line, and incidentally, an eye for a sentence worth remembering (wherein lies the secret of reading to some purpose).

¶ All of which brings to mind the School of Printing, Boston, (a package of whose brilliant work came to me recently), and the wise words concerning that school and its ideals from Mr. Leslie W. Miller, of Philadelphia.

I sympathize deeply with the many earnest and well-meaning persons who feel that effective service along the lines of industrial training can be rendered through the agency of the public school, but I cannot see how it is possible for trade instruction to be given in a way that will command the approval of men who know what standards of efficiency really are, without the coöperation and, to a considerable extent, the direction, of the employing class. In other words, I do not see how the public school can ever be turned into enough of a shop to count for much in the training of good workmen without sacrificing its character as a public school to an extent that no one would think of tolerating for a moment. On the other hand, the trades must be taught somehow. The only question is, who is to teach them? I cannot, for the life of me, see who is to do it, except those who have mastered them themselves and who can bring into their work as teachers, as much as possible of the actual atmosphere and environment of the shop. Moreover, the connection with legitimate employment in leaving school must be assured, as it never can be in the case of the public school pupil. I believe you are on the right track and I predict for your leadership unlimited approval and support.

This voices so well one of the fundamental assumptions which has determined the policy of The School Arts Book, that to reproduce it here is a pleasure. In the elementary schools more time and larger provision for nature study, drawing and constructive design; in the high schools richer courses in outdoor subjects, and in the arts and crafts, with greater inducements for specializing; and then, technical schools, organized under the eye of employing manufacturers and master craftsmen in

each trade and profession, with courses so arranged that the technical school can lay one hand on promising children even in the upper grammar grades and begin to influence their school work, and lay the other upon the industrial world and command in their behalf, its interest, and its patronage:—such are the hopes of The School Arts Book. Teachers have long known that a republic's chief business is education. That truth has not yet been forced home to the employing manufacturers and the master craftsmen. But wait! They have heard already the sound of a going in the tops of the mulberry trees, and are beginning to bestir themselves.

¶ Meanwhile we will go on with our leavening of the public school work. The illustrations which form the frontispiece of this number are reproduced in facsimile from decorative pictures made by the children of the sixth grade in Helena, Montana. The originals are made of three colors of paper, white, blue and black, with a line occasionally of white or black ink. They tell the story of the landing of the Pilgrims and their experiences until, having made peace with the Indians, they could go to church with some degree of assurance. The story is told so vividly that explanations seem to be unnecessary. These pictures, considering the age of the pupils, are masterpieces. They offer suggestions not only for illustrations relative to Forefathers' Day and pioneer history everywhere, but for the treatment of certain subjects appropriate to Christmas, such for example, as the Star over Bethlehem, the Appearance of Angels to the Shepherds, the Flight into Egypt, and the Coming of the Wise Men. There is always something charming about the absolute simplicity of a silhouette.

¶ The Supplement is a decorative poster in outline, by Mr. James Hall. It is to be reproduced by the children by tracing

or otherwise, colored brilliantly or richly, and taken home to be hung in a conspicuous place to gladden the holidays. Mr. Hall suggests vermillion for the coat and cap, flesh tint for the face, and a dark background of black or deep blue, or rich low-toned green. The whole should be finished with bold outlines in black. The flesh tint might be echoed in the background of the salutation.

¶ The Christmas story this year is again the old, old story. In response to several requests the story as told in the second volume of *The School Arts Book* is here reprinted. Its form exemplifies a theory of mine as to how Bible stories should be told to a child: namely, in modern phraseology, as a rule, "the tongue wherein he was born;" but in certain passages the exact words of the Bible narrative. All Bible stories contain phrases which have been repeated so many times that they have become classic, as familiar to us all as the coins in daily use. These should be incorporated without change. The brain of the little child is already predisposed in favor of their stately rhythm. He is destined to ponder them every year of his life, and with every added year of spiritual experience, to extract from them fresh meaning. These phrases should be given him, therefore, from the first, in their own proper form.

¶ Dr. Haney's sun-clear article on lettering will help teachers to secure better Christmas lettering than ever before; the other contributed articles offer suggestions which ought to enrich the season's output. To have only as good results as last year is to have fallen behind. The world moves!

¶ The Calendar for December gives the Home of the Christmas Tree amid the New England hills. Draw the dull sky with the side of the crayon and rub it down with the fingers. Draw the



distant hills with the eraser. Draw the nearer trees with charcoal, and the clear sky with white chalk. The foreground touches are put in with chalk and charcoal, last of all. Any December landscape is appropriate. If you do not like to copy the one given, make one of your own, from the landscape you see every day. The decorative picture should always be appropriate to the month below it.



¶ If you are ambitious to use the figure in a Christmas decoration, or in a December calendar, the illustration above will offer a good suggestion. This fine design is by Mr. Kenyon Cox, and was drawn for the cover of McClure's magazine for Christmas,

1900. It is here reproduced in half-tone through the kind permission of the publishers. It presents the "coat of arms" of the Champion of Christendom. The bearing is a device composed of the Seal of Solomon, symbol of perfect wisdom, and the cross, symbol of perfect love. The cherubs are symbols of "love, intelligence, and beauty." Should the cherubs (one looking backward and one forward) be used as supporters for the calendar for the month, they would suggest, with the calendar itself, past, present, and future time.

¶ The great event in the near future is that next International Congress at London. At a recent meeting of the American Committee in New York it was voted to make the Bureau of University Travel, Boston, the official representative of the Committee in organizing and managing parties to attend the Congress and to attend to all correspondence relative thereto. The Bureau has already mapped out eight tours. The first parties will sail from Boston May 30th, one going to London, via Constantinople and Greece, and the other via Spain and Italy. Two other parties will sail from New York June 20th, going via Italy (one with a side trip to Athens). Another sails from Boston on the 27th of June, skirting Italy and Greece, and visiting some of the classic islands. The sixth party will leave Boston July 4th, for the Congress, by way of Paris and the Rhine. The seventh and eighth parties will sail from Boston on the 18th of July and visit the Shakespeare country before going up to London. Some of these parties will return by way of Scotland, reaching Boston August 24th, but most of them will go to Northern France and the Netherlands and reach New York September 7th. [The cost per person ranges from \$700 (for the 100 day [tours]) to \$275 (for the 37 day tour). A circular of complete information is now in press, and will be sent free to every subscriber of the

School Arts Book, and to all others who apply to the Bureau of University Travel, Trinity Place, Boston, Mass.

¶ Among your New Year's resolutions include this: Resolved; that I will attend the London Congress.

CHEER

Has the child-heart within you been hidden away?
Then search for the treasure this old Christmas Day.

White is the mistletoe,
Bright gleams the holly;
Cheer upon all bestow;
Laugh and be jolly.

— MINNIE E. HAYS.

CORRESPONDENCE



CHRISTMAS always brings to the Editor handfuls of letters about the School Arts Book and the work it inspires. Here are three letters which I have kept for almost a year because they contain something appropriate to the Christmas Number.

My dear Mr. Bailey:—

Southbridge, Mass.

I am enclosing a little bookmark, not because it is especially artistic, but because I thought it might offer a suggestion. There are times when my brain is puzzled for ideas and I am glad to receive from any source. Booklets and cover designs get rather monotonous after a while, and other simple things for Christmas are sometimes hard to find. This bookmark [reproduced below the ornamental initial] has been popular with us. One of my boys made several to give out as souvenirs of our school. The idea of some kind of lettering has suggested itself, but since I have not decided what it shall be I have not tried it. I have called this bookmark "a graceful fulfilment of purpose." Perhaps you can improve upon it and pass the idea along.

The S. A. G. is certainly a good thing for the children. Many times I wish I were a child again and could try for honors.

With best wishes for a happy new year for The School Arts Book, I am,

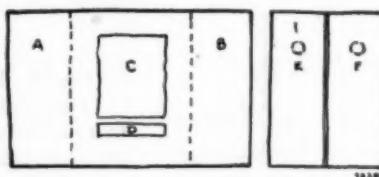
Yours sincerely,

M. M. T.

My dear Mr. Bailey:—

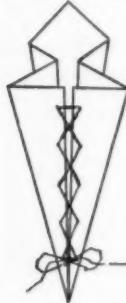
Waltham, Mass.

In reply to your inquiry as to how the triptychs were produced let me say that each child brought eight cents, enough to pay for the picture, the mount, and the bronze or silver used in its decoration. The mount was divided as shown in the sketch, and lines for a neat fold were scratched where the dotted lines are, but of course on the outside. The picture was mounted at C, the Christmas wishes added at D, and the wings were ornamented at A and B or left blank. Appropriate decorations were added at E and F to show when the wings were folded. Some pupils put a calendar pad under the picture instead of a salutation.



CORRESPONDENCE

Working Drawings and
Experiments of the
New Cornucopia.



Mrs Florence J. Tuckey
Hayward
Calif.
2839

I am already looking for something similar for next year,—abroad, by mail, and through the kindness of a friend. I hope to get something good and reasonable in price. The best thing I have found so far is a picture which retails here for ten cents each. My sister bought pictures of this kind in Rome for two cents each. A dealer told me they retailed for four cents each in London and Germany; five cents retail should be enough here (except for American greed) even including our miserable tariff.

Yours, George E. Morris.

George E. Morris.

My dear Mr. Bailey:— Haywards, California.

I want to tell you about our new cornucopia. We use card or Bristol board in delicate tints. The pieces are six inches square; the diagrams which I am sending herewith show dimensions and the necessary lines, the dotted lines always meaning lines to be scored for bending. The perforations along the two edges indicated by dots are for lacings of raffia or narrow ribbon. We like the raffia best. This cornucopia is novel and readily made by third and fourth grade pupils who work carefully. A preliminary drill on measurements, etc., upon manila paper will insure a still more desirable finished product. The little people delight in these bits of handiwork and their delight is contagious even among the bigger people.

Yours sincerely,

Mrs. Florence D. Jackson.

My dear Mr. Bailey:—

Warsaw, N. Y.

I do want to thank you for confining The School Arts Book to school work. After the pages of harping on pensions and higher salaries that fill some of the periodicals which I have, it is such a relief to read something that helps one to do better work. I really believe the teachers I know are paid as nearly what they earn as any other class of workers.

Yours very truly, J. E. J.

CORRESPONDENCE

My dear Mr. Bailey:—

Bristol, Conn.

Wasn't that letter rich, the one in the October number about The School Arts Book being too elegant for the teachers! When you received it I believe you must have felt as I do when in the drawing lesson the nice white paper is passed, and some boy looks down at his hands with an expression of absolute disgust upon his face and suddenly asks permission to leave the room to wash. I always give the permission with a happy heart and add, "If you can go quickly." He always does! Then I feel absolutely sure that drawing is of *some* use. I know that grade teachers do consult the magazine and it has helped to raise the standard of our work. Long live The School Arts Book!

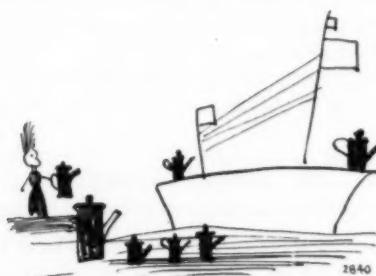
Faithfully yours, Arianna Kelley.

My dear Mr. Bailey:—

Leominster, Mass.

I think you will enjoy this sketch of the Boston tea-party, made by one of my very little girls.

I had talked about the big boxes in which the tea was brought to this



country, but evidently Esther thought (woman-like) that a tea-party without a tea-pot was an impossibility.

Very truly yours, Elizabeth Reynolds.

THE ARTS LIBRARY

BOOK REVIEWS

Youth; its Education, Regimen, and Hygiene. By G. Stanley Hall. 380 pp. 5 x 7 3-4. D. Appleton & Co. \$1.50.

Although not an "art" book this volume is the kind every teacher of art should read occasionally, to learn his latitude and longitude, and know how far he has drifted, and in which direction. Like all Dr. Hall's writings the book abounds in extraordinary words (a glossary is appended), but the language is neither pedantic nor obscure; it is good adult English, charged with ideas and very easy to read if one is in the habit of reading thoughtfully. The chapters on Industrial Education, Manual Training and Sloyd, Plays, Sports, and Games, The Growth of Social Ideals, Intellectual Education and School Work, and the Education of Girls, throw a good deal of light upon the problems of the teacher of the arts. Here are a few sentences chosen at random: "We really retain only the knowledge we apply—. . . Industry is everywhere and always for the sake of the product, and to cut loose from this [in schools] as if it were a contamination is a fatal mistake . . . Manual education is just as capable of idealism as literary education . . . All young people draw best those objects they love most . . . The aim should be to develop critical and discriminative appreciation and the good taste that sees the vast superiority of all that is good and classic over what is cheap and fustian."

Holland Sketches. By Edward Penfield. 150 pp. 8 x 10. Illustrated in colors. Charles Scribner's Sons. \$2.50.

This handsome volume contains not only views in Holland, charmingly rendered in bold outline with rich decorative coloring, but careful studies of such details as boats, windmills, and other utensils, simplified, drawn without blurs and other "artistic effects," in such a way as to meet perfectly the needs of children in school who are writing and illustrating history and geography papers on Holland. The text is readable, full of the fine cheerful spirit of the artist.

Masterpieces in Color. Edited by T. Leman Hare. An average of sixty pages 6 x 8, with a half-dozen or more full page illustrations in color. Stokes & Co. 65 cts.

Fourteen volumes of this series have already appeared. They present the chief works of Velasquez, Reynolds, Turner, Romney, Greuze, Botticelli,

Rossetti, Bellini, Fra Angelico, Leighton, Rembrandt, Watts, Titian and Raphael. The text (by different authors) tells in popular fashion the story of the artist's life. A volume of this series would make a welcome gift-book for a beginner in the enjoyment of the masters.

RECENT PUBLICATIONS

OLD AND NEW JAPAN. By Clive Holland. E. P. Dutton & Co. \$5.00
Contains fifty fac-simile reproductions of water colors by Montague Smyth, showing Japanese landscape and life.

THE ROMANCE OF MODERN PHOTOGRAPHY. By Charles R. Gibson. Lippincott. \$1.50. Sixty-three illustrations. A fascinating volume, throwing light on modern magazine and book illustration. One of the Fascinating Stories of Science series.

MOTHER GOOSE IN SILHOUETTES. By Katharine G. Buffum. 75 cts.
Not quite masterpieces, but suggestive for paper cutting and useful for reproduction in brush and ink.

THE COZY LION. By Frances Hodgson Burnett. The Century Company. 60 cts. A story which little children can hardly let alone, with a score of illustrations in colors by Harrison Cady. The book is mentioned here because of these illustrations. They are drawn in well defined outlines and harmoniously colored in flat tones of delicate color, good for children to live with.

OUR TREES: HOW TO KNOW THEM. Photographs by Arthur Emerson; text by Clarence Moores Weed. Lippincott Co. \$3.75. A finely illustrated guide enabling the student to recognize the trees at any season.

MOSSES AND LICHENS. By Nina L. Marshall. Illustrated in color. Doubleday, Page & Co. \$4.00. Covers the subject in complete yet popular form. Profusely illustrated.

THE REAL BLAKE. By Edwin J. Ellis. Illustrated. McClure Co. \$3.50. Life of that eccentric poet, artist and all-around genius of the last century, William Blake.

THE NOVEMBER MAGAZINES*

ART AND HANDICRAFT

American Art, Growth of: 1857-1907. Hamilton Wright. Atlantic.

American Painting, History of—III., Years of Preliminary Growth. Edwina Spencer. Chautauquan.

*From "What's in the Magazines," published by the Dial Company, Chicago.

American Paintings in the Metropolitan Museum—III. William Walton. Scribner.

Art Galleries for the Plain Man. Rollin Lynde Hartt. World's Work.

Art Schools for Women in the Open Air. W. C. Fitz-Gerald. American Homes and Gardens.

Bookbinding—II. Morris Lee King. International Studio.

Candle and Lamp Shades, Home-made. Josephine W. How. Harper's Bazar.

Cane, Use of. Craftsman.

Chardin-Fragonard Exhibition in Paris, The. International Studio.

China, Old: Billingsley Roses. House Beautiful.

Combination Piece of Furniture, A. Lorin Rawson. House Beautiful.

Design in Theory and Practice—II. Ernest A. Batchelder. Craftsman.

Desk, How to Make a. Eugene Clute. Home.

Dürer, Albrecht, Personality of. Esther Matson. Craftsman.

Fakir of Antiques, Confessions of a. Francis S. Dixon. House and Garden.

Fedden, A. Romily, Further Leaves from the Sketch Book of. International Studio.

Handicrafts in Rochester Schools. Craftsman.

Handicraftsmen of the Blue Ridge. Ralph Erskine. Craftsman.

Harrison, Birge: American Painter. John E. D. Trask. Scribner.

Home Life, Photographic Studies of. Craftsman.

Hull-House Labor Museum. Mertice M. Buck. Craftsman.

Impressionistic Photography. Paul Fournier. Arena.

Keith, William: Landscape Painter of California. Henry Atkins. International Studio.

Lie, Jonas, of Norway and America. Craftsman.

Mantel Bookshelves, How to Make. Alice B. Muzsey. Ladies' Home Journal.

Mauve, Anton, A Consideration of the Work of. Frank Rutter. International Studio.

Meakin, L. H.: Painter of the Middle West. Maude I. G. Oliver. International Studio.

Needlework Pictures, Old Time. Mrs. Lowes. House Beautiful.

New Orleans, Municipal Art in. George Wharton James. Arena.

Oak Cupboards, Old. House Beautiful.

Photography and the Poets. Joseph P. Dixon. Book News Monthly.

Platt, Charles A., Early Etchings by. Charles de Kay. Smith.

Rag Rug, A New. Adelia B. Beard. Ladies' Home Journal.

Repoussé Work in Brass and Copper. Mabel Tuke Priestman. Woman's Home Companion.

Reynolds, Sir Joshua, Truth about. James William Pattison. House Beautiful.

Rugs, Oriental. Richard Morton. House and Garden.

Saint-Gaudens, Augustus. Charles H. Caffin. Putnam.

Tapestries: What They Are—II. George Leland Hunter. Garden.

Thulstrup, Thure de: Painter of American Life. Florence Finch Kelly. Broadway.

Toys, Home-made. Alice Wilson. Good Housekeeping.

Warrick, Meta Vaux: Sculptor of Horrors. William F. O'Donnell. World To-day.

Wood Block Printing. Mabel Tuke Priestman. International Studio.

MISCELLANEOUS

THE INTERNATIONAL STUDIO for November contains two articles of immediate practical value to teachers of the manual arts: Block Printing, by Mabel Tuke Priestman, and Practical Bookbinding, by Morris Lee King. This number is unusually rich in the work of American painters. There are fourteen reproductions of landscapes by L. H. Meakin, of Ohio, and six landscapes by William Keith, of California. One of these, reproduced in color, is tropically rich and distinguished in composition. Fine contrast is presented by this plate (Near the Mouth of the Russian River) and that by Anton Mauve entitled, Shepherd and Flock. The two illustrate admirably the characteristic difference between oil-color and water-color as a medium. The article on Mauve contains twenty of his best landscapes, two of them in color. But the most striking work in this number is that of the lamented Austrian artist, Wilhelm Bernatzik. Such a picture as The Flame may be studied by high school pupils with profit, whether from the point of view of literal representation, suggestiveness, composition, space division, or interpretation in simple values. Another admirable subject for study is Moonlight and Shadows from the lead pencil drawing by A. Romily Fedden.

PRINTING ART for November contains several beautiful color combinations, as usual, with an unusual number of rather hideous things, the worst being the advertisement of the Alt & Wiborg printing inks, of Dennison's paper napkins, of the International Silver Company's price list, and of the Peninsula Engraving Company's color work. These pages are absolutely profane. Several of the plates in the body of the magazine offer

astonishing illustrations of the variety and quality of tone which may be secured by the use of two colors only.

CHRISTIAN ART, the new and handsome magazine edited by Ralph Adams Cram, and devoted to "current church building, American and foreign, and the allied ecclesiological arts," and to contain "expert discussions of all topics relating to Christian archaeology," seems likely to contain a good deal of matter worth the attention of teachers and supervisors of drawing. The series of articles on Saints and Their Symbols, by the Rev. P. H. Ditchfield, M. A., F. S. A., with reproductions of paintings, is a case in point.

FRIENDS I cherish, far and near
Take my greeting.
By affection's magic power
We are meeting.
Christmas full and New Year fair,
Set you free from tangling care
Gladness give you everywhere
Smiles repeating.
Keep a stout heart, sing a song,
Mid things fleeting.
Not for now, but for all days,
Is my greeting.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

OCTOBER CONTEST

AWARDS

First Prize, Book, Pyropen outfit, Badge with gold decoration.

William Vahlgren, VIII, 14 Baker St., Fitchburg, Mass.

Second Prize, a set of Perry Pictures, large size, Badge with silver decoration.

Mario Carmosina, V, Carr School, Somerville, Mass.

Alice Ganong, VIII, Thomas Gardner School, Allston, Mass.

*Fred H. Hill, VIII, 7 Abbott St., Concord, N. H.

Marjory Ripley, VIII, 25 Howard St., Augusta, Me.

Max Salkeld, VIII, Denison School, Swissvale, Allegheny Co., Pa.

Third Prize, a set of Perry Pictures, small size, and Badge.

Marion R. Bailey, IX, 139 Neal St., Portland, Me.

Matthew E. Bedders, VIII, 20 Electric Ave., W. Concord, N. H.

Donald Brown, II, McKelvey School, Swissvale, Pa.

Alvina Chermak, II, N. Manitowoc, Wis.

Astrid Gustafson, VIII, 46 Marshall St., Fitchburg, Mass.

Ralph Johnson, VII, St. Charles, Ill.

Reginald Oppy, VI, Quarry Hill School, Westerly, R. I.

John Shively, VII, Pickering St., Brookville, Pa.

Rollis Stratton, III, Irving School, Grand Rapids, Wis.

Jeanette Vetter, VII, Bergenfield, N. J.

Fourth Prize, The Badge.

Ruth Abbott, VIII, 10 Charles St., Concord, N. H.

George Ayers, VI, McKelvey School, Swissvale, Pa.

George Lee Bixby, VIII, W. Groton, Mass.

Wallace E. Bywater, Box 161, Groton, Mass.

Mary Cain, VI, Bellows Falls, Vt.

Marie E. Chaplin, VIII, 118 Winter St., Portland, Me.

*Amy Chapman, VII, Avondale School, Westerly, R. I.

*A winner of honors in some previous contest.

*Stanley B. Chase, VIII, Groton, Mass.
Esther Clarke, VIII, —————
*Constance Clifford, IX, Ashland, Mass.
May Dawson, III, Ashland, Mass.
Katherine Doherty, VI, No. State St., Concord, N. H.
Everett Felton, VII, Longmeadow, Mass.
Gertrude Fenner, Guilford, Conn.
Andie Fisher, VII, Denison School, Swissvale, Pa.
Ruth Miriam Ford, V, 724 Main St., S. Weymouth, Mass.
Almira Garofala, V, 14 Shawmut Ave., E. Weymouth, Mass.
Wilhelmina Gaugh, IX, Easthampton, Mass.
Hazel Gilman, II, Center School, E. Longmeadow, Mass.
*John Green, IV, 16 Queen St., Bristol, Conn.
*Georgia Grimm, VII, Warsaw, N. Y.
Walter Hall, VIII, 30 Garnet St., Fitchburg, Mass.
Earl D. Hammond, VI, E. Mattapoisett, Mass.
Edgar Hanson, V, N. Manitowoc, Wis.
Roland Hanson, VIII, N. Manitowoc, Wis.
*Ruth Harris, II, Quarry Hill School, Westerly, R. I.
*Henry Hill, III, 12 Lincoln St., Augusta, Me.
May Hollis, VIII, 174 Elm St., Braintree, Mass.
*Thomas Howells, IV, Lincoln Bldg., Anoka, Minn.
*Arvid Johnson, VII, Center School, E. Longmeadow, Mass.
Emily L. Klay, VII, 34 Bowditch St., E. Braintree, Mass.
Peter Kraucurris, II, St. Charles, Ill.
Arthur Landmark, III, W. Main St., St. Charles, Ill.
Mabel Lanphear, VIII, 46 Fox St., Fitchburg, Mass.
*Pauline Lawrence, VIII, Rumford St., Concord, N. H.
Leland Leffler, III, Training School, State Normal, Maryville, Mo.
*Walter Lenk, VI, Easthampton, Mass.
*Kathleen Leonard, III, Hopkinton, Mass.
*William Lindblad, IX, Ashland, Mass.
George Loftus, IV, Athens School, N. Weymouth, Mass.
*Jane Mattson, VIII, N. Manitowoc, Wis.
Harold McMillan, II, Warsaw, N. Y.
*Malcolm McMillan, VII, Warsaw, N. Y.
Mildred Mead, VII, Hancock School, —————

*A winner of honors in some previous contest.

Agnes Michaelis, VII, Central School, Menominee, Mich.
John Moran, IV, Box 293, Forestville, Conn.
Audessa Newbegin, IX, Maple Street School, Danvers, Mass.
Joe Nitka, I, 1322 16th St., W. Manitowoc, Wis.
Dorothy Nye, III, E. Mattapoisett, Mass.
Anna P—, N. Manitowoc, Wis.
Henry Peaslee, V, 1212 Pleasant St., E. Weymouth, Mass.
Mabel Perry, VI, Ludlow, Mass.
*Margaret Riddell, V, Pleasant Street School, Westerly, R. I.
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Thomas Salimeno, II, Pleasant Street School, Westerly, R. I.
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Burness Smith, IV, Training School, State Normal, Maryville, Mo.
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*Aubigne Thomas, IX, 493 Cumberland St., Portland, Me.
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Ella Vaughan, II, Mattapoisett, Mass.
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*Viola Webber, VI, N. Manitowoc, Wis.
*Denie Wickham, Halls Free School, Moody, Hanover Co., Va.
Helen Wilcox, VI, 228 High St., Bristol, Conn.
Bessie Wing, VIII, 12 Middle St., Augusta, Me.
Raymond Elliott Winslow, VII, Box 32, Mattapoisett, Mass.

Honorable Mention

Duane Aldrich, Bellows Falls	*William R. Blair, Somerville
James Avison, Wilbraham	*Dorothy Bond, Portland
Catherine B—, N. Manitowoc	Fred Bowers, Anoka
Gesine Baensch, N. Manitowoc	Georgia Briggs, Pontiac
Edward Balise, Haydenville	Ethel Brown, St. Charles
*Harriet Balmer, Brookville	Willie C. Brown, Hopkinton
Alfred Bartleme, N. Manitowoc	*Elsie T. Burdick, Westerly
Chester Berg, St. Charles	Mary Campbell, Warsaw

*A winner of honors in some previous contest.

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Annie Kirkland, Grand Rapids
Anna Lamach, N. Manitowoc
Ruth Landmark, St. Charles
Harold Lane, S. Braintree
*Mary Lanphear, Westerly
Hazel Laughton, Portland
John Richard Lawrence, W. Groton
Duane Lillbridge, St. Charles
Ethel Lynch, Haydenville
*Alice M. MacRae, Wolfville
Philip S. Mason, Groton
Irving Maxwell, Portland
Glen McFall, W. Concord
Nellie McIntyre, Hopkinton
James Merrill, Augusta
*William Thomas Musson, Bergenfield
Charles F. O'Connell, Hopkinton
Ernest Pariseau, Ashland
Irene Peabody, Groton
Edwin Peck, N. Manitowoc
*Mary M. Peck, Bristol
Eddie Perkitsky, Augusta
Laura Roblin, Swissvale
Arthur Rock, Fairhaven
Leo Roode, Westerly
Mathilda E. Roscoe, Fitchburg
Alice Ryan, W. Concord
Alma D. Sargent, Groton
Edgar Pierce Sawhill, Swissvale
Helen Scammons, Fairhaven
Sarah Shapiro, Warsaw
Mary Shattuck, Easthampton
Percy Shelley, Guilford
Elizabeth Sherman, Longmeadow
Harold Simpson, Longmeadow

*A winner of honors in some previous contest.

Martha Skarda, N. Manitowoc
Grace Strong, Easthampton
Mabel Strong, Westerly
Dorothy Summers, E. Braintree
Marjorie Swift, Bellows Falls
C. Louise Taylor, Fairhaven
Ruel Thayer, Bellows Falls
Freda Thresher, Easthampton
Mary Healey, S. Weymouth
— VI, Oxford School, Fairhaven, Mass.

Goldie Tirrell, Braintree
Harvey Vollendorf, W. Manitowoc
Doris Hudson Wade, S. Weymouth
*Helen Webber, Easthampton
*Ruth Wickham, Moody
Vencis Wilda, W. Manitowoc
*Katherine Wiseman, Groton
*Catharine Wright, Wolfville
Lillian Young, Westerly

SPECIAL PRIZES

Christmas Packet.

To the Training School, Grades III and IV, State Normal, Maryville, Mo.,
for a Book of Bright Berries.

The Badge.

Winnie Reed, High School, Pontiac, Mich.

Charles M. Van Auken, High School, 115 W. Pike St., Pontiac, Mich.

The October work was, on the whole, better in color than any previous work: less mud, on the one hand, and on the other less washed-out faded-almost-away indefinite tint; more thoughtful, truthful, harmoniously toned colors than ever before. The anatomy of the plant, especially the joints, had received, evidently, greater emphasis.

The most successful original venture came from Maryville, Missouri, and was awarded a special prize. It was a handsome volume 8 x 10 inches, made of leaves of dark brown and dull green cartridge paper, upon which were mounted (with a sure eye to harmony) the drawings of children of the third and fourth grades. The happy title, "A Book of Bright Berries," and the good taste displayed throughout, gave to the book an air of unusual distinction.

Please remember the regulations:

Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter

*A winner of honors in some previous contest.

a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

